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MOVING PICTURE WORLD

VOL. 81, No. 1 JULY 3rd, 1926 PRICE 25 CENTS

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SCREEN PLAY BY PAUL SCHOFIELD

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BUSTER KEATON

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BATTLING BUTLER

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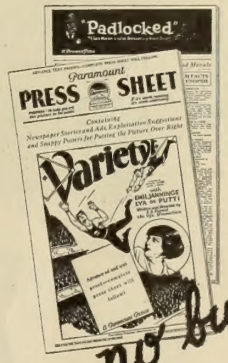
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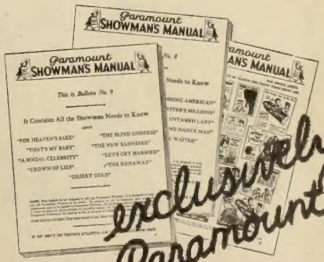

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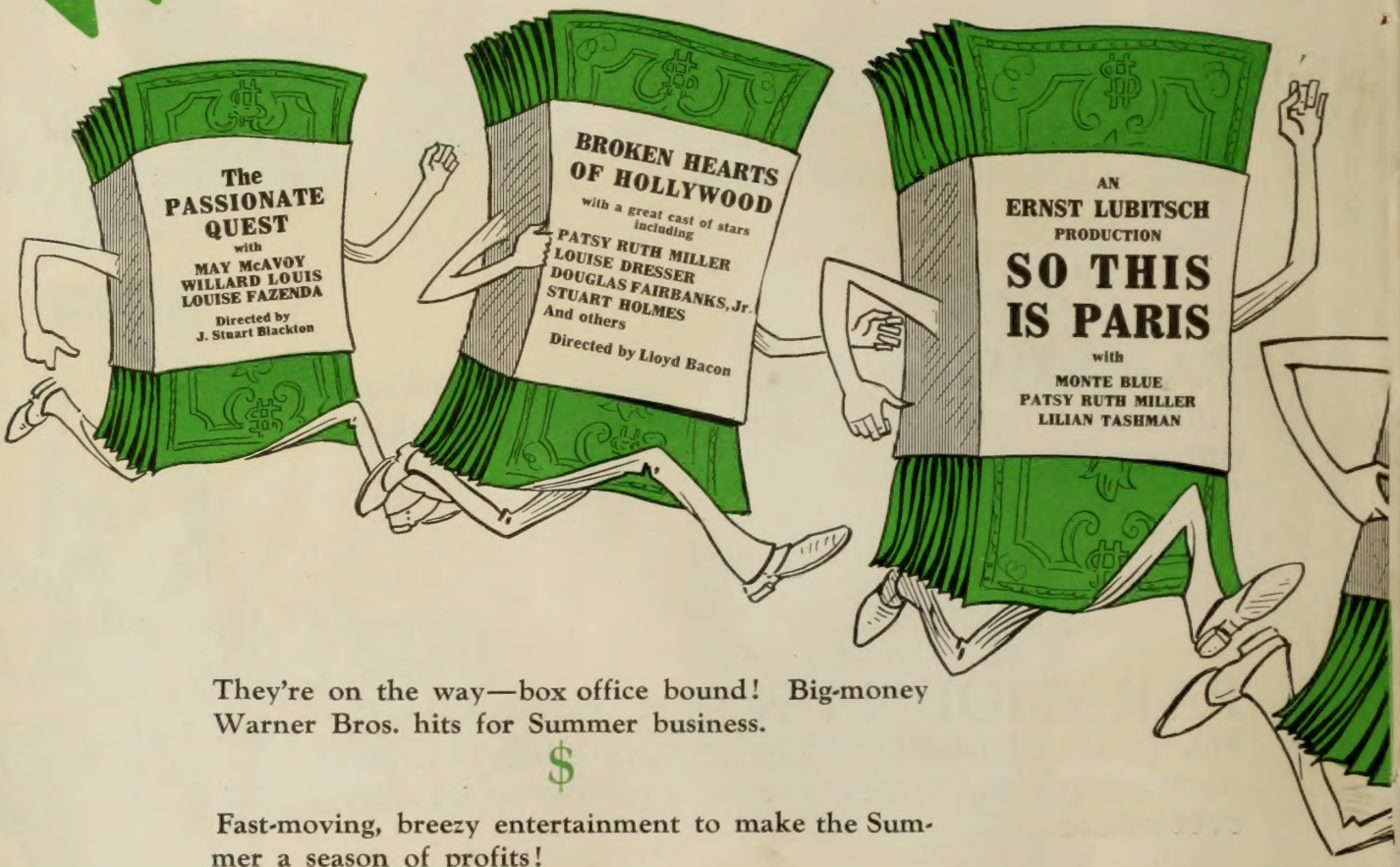

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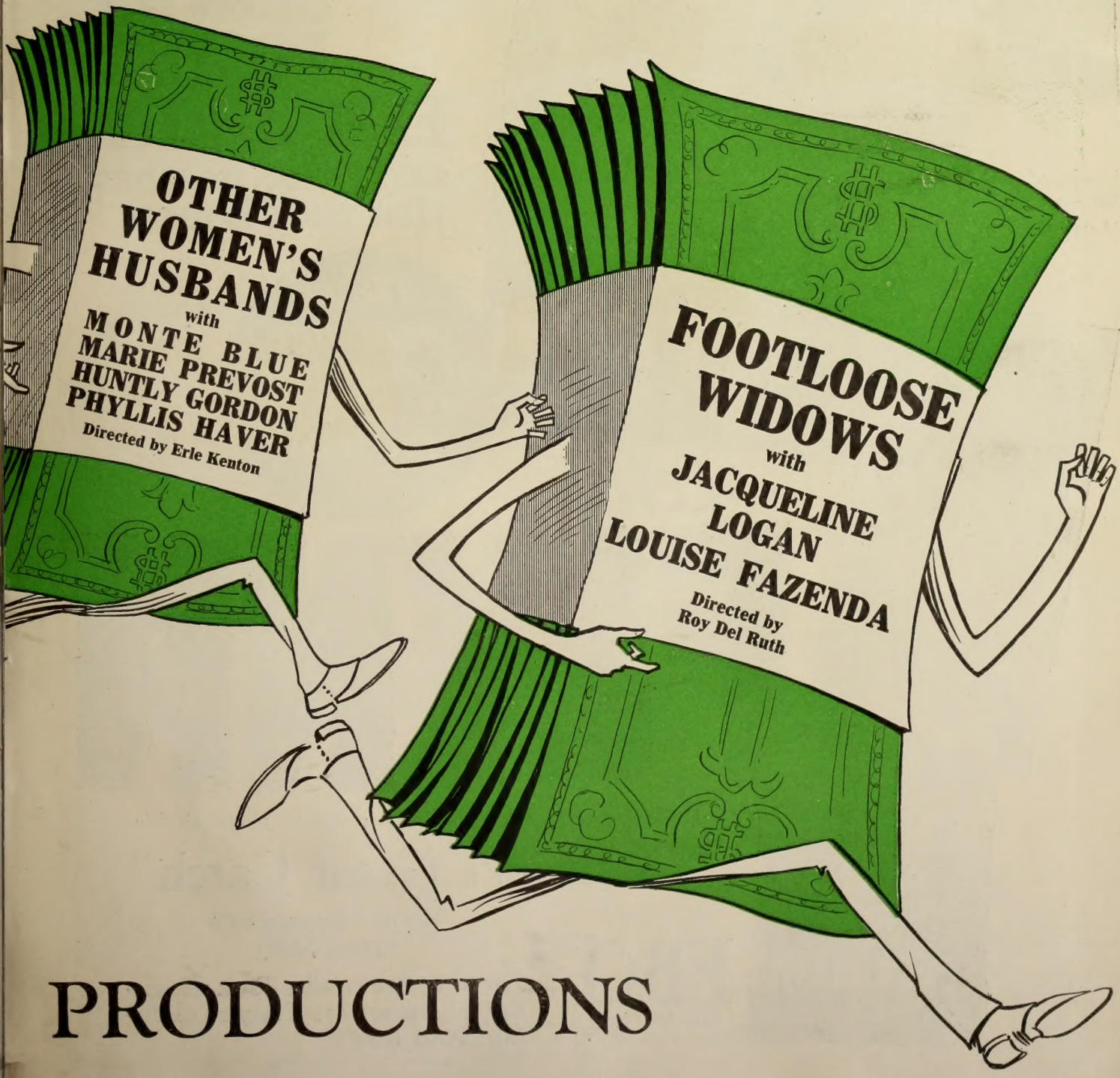
You're playing the best when you play Warner Bros.! Book now—cash in now!

$

Big Money Hits—WARNER BROS.

BROS. stampede money Summer hits!



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NEWS
If a week passes in which Universal, Famous, Loew or P. D. C. fail to announce further advances in the theatre field, THAT'S NEWS!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
The motion picture industry has insured itself against damaging storms for ten more years—Will Hays is at the helm until 1936!

VOL. 81 NEW YORK, JULY 3, 1926 NO. 1

Paris Cable

Paris, June 23.
By SUMNER SMITH

Advices received here tell of a working agreement between Svenska Films of Sweden and Ufa for distribution in Sweden and production in Berlin by Swedish directors and artists, pictures of international interest. The principal directors are Regner Hylten Cavallius and Gustaf McLander, the artists Lil Dagover and Will Fritsck.

Morris Gest is here and is negotiating with Chaliapin regarding taking a role in Gest's first film, "Darling of the Gods."

Adrien Johnson and Margaret Cloud are recent arrivals from the States.

London Cable

Moving Picture World
London Bureau,
June 22.
By W. E. ALLISON-BOOTH

Marcus Loew, on viewing "Zeebrugge," British war film, said battle scenes were finer than any he had seen on screen, but considered the film of no commercial value in America owing to the number of official war films already shown.

"The Big Parade" continues to attract fair houses here despite the withdrawal of Paul Whiteman and his band from the presentation.

Opera Stars to Sing For Vitaphone Co.

The Vitaphone Corporation, controlled by Warner Bros., has just concluded a contract with the Metropolitan Opera Company whereby Vitaphone secures the right to engage the services of all artists under control of the Metropolitan Opera Company, including as well, the orchestra, ballet and chorus.

It is the first time in the history of the Metropolitan organization that these rights to negotiate with the entire operatic personnel have been extended to an outside company.

Stern Off to Europe

Abe Stern, vice-president and treasurer of the Stern Film Corporation, has sailed for Europe. He was accompanied by his wife and Mrs. Maurice Fleckles. They will be abroad all summer, visiting his parents in Hesse.

Will Hays Continues to 1936

Despite the fact that his contract as head of the Motion Picture Producers and Distributors of America does not expire until 1928, Will H. Hays, has been asked by the Board of Directors to continue in his present position until 1936.

Mr. Hays, at present in California on his annual trip to the coast studios, has accepted. William Fox and Carl Laemmle, for the Board of Directors, formally announced that the Hays contract had been extended.

Mr. Hayes stepped into the motion picture industry from President Harding's cabinet where he was Postmaster General in 1922. His original contract was for three years. It was renewed for a second three years before it had expired just as the present ten-year renewal comes before his second term has reached its conclusion.

Gorman's Six Go To Independent Buyers

John Gorman is to release his productions direct to independent buyers this year, through the demand of the various leading buyers of the independent field.

Gorman is to make a series of six productions for 1926-27, the titles of which are "Home, Sweet Home," "A Broadway Drifter," "Morals of Today," "False Hopes," "Black Tears" and "Human Nature."

Gorman has written, directed and financed all of his past productions, some of which were "The Painted Flapper," "Why Women Remarry," with Milton Sills.

Gorman will make all his productions in Culver City and has lately signed Vola Vale under a three-year contract. Miss Vale appeared in "Little Annie Rooney" opposite Mary Pickford, and in the "Mirage" with Florence Vidor.

Gorman has taken over the Ideal Films Studio in Culver City, which is one of the best equipped independent studios in California.

Laemmle as Correspondent for Moving Picture World

Carl Laemmle, president of Universal Pictures Corporation, will represent the Moving Picture World while abroad this summer. His first contribution, radioed from the high seas, follows:

On Board S.S. Berengaria, June 24.—Via Radio.
By Carl Laemmle.

Picture presentation on the high seas will be continued as a regular feature of Cunard entertainment, if the success of the showing on board the Berengaria is any criterion.

The films, "The Cohens and Kellys" and "The Marriage Clause" were well received. The projection was perfect and when seated in the ship salon one might well consider himself in the Capitol or the Rivoli. The musical scores for the productions blended nicely with the spirit of the stories.

An interesting item for exhibitors is the mention of Emil Darteau, a passenger on board, who has the foreign patents on an invention which will permit the screening of pictures without a screen. The device was originally planned to be used in connection with night open air showings, though Darteau admits it is practical for use in a modern theatre. The main benefit to be derived from such an invention will please those exhibitors who go in for novelties.

Darteau refuses to divulge the workings of his "ether" screen until he has secured his American patents.

Selznick Promises Twelve Specials From Associated

New President to Increase Feature Program

Lewis J. Selznick assumed the presidency of Associated Exhibitors last week. His succession to this post and the withdrawal of Oscar Price from Associated affairs were forecast in Moving Picture World two weeks ago.

It is understood that Selznick represents over half a million dollars of new capital.

When the new executive has full grasp of affairs he intends to increase the release schedule to one feature a week. Twelve specials are also planned. The present releasing arrangements with Pathe Exchange, Inc., will continue.

Associated will do no producing but it is expected that Selznick will have an extensive interest in and supervisory eye over productions made for his company.

The personnel of Associated Exhibitors will remain the same.

Los Angeles Wire

Moving Picture World
Los Angeles Bureau,
June 23.
By LAURENCE URBACH

The June Mathis-Balboni producing unit is the first to start work in the First National studios at Burbank. Production on "The Masked Woman" starts the twenty-fourth. Miss Mathis adapted and prepared the scenario from the stage play of the same name. Balboni will direct with John Boyle at the first camera. A huge gambling salon at Monte Carlo is the first set.

Natalie Kingston is the first artist to be placed under a long term First National contract since the establishment of the company in its new studios at Burbank. She will have a featured role with Milton Sills in "The Legionnaire." Miss Kingston is an ex-Sennett beauty and has played opposite Harry Langdon and Raymond Griffith.

Back from Coast

Budd Rogers, Vice-President of Lumas Film Corporation, has returned to the home office after a two months tour of exchanges at Universal City.

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Vol. 81 No. 1

Highlights

Instead of a "Hamlet," Charlie Chaplin now promises a life of Napoleon with himself as the Emperor. It is stated that he has effected an arrangement with Raquel Meller to appear as Josephine. Famous Players has been desirous of securing Meller.

I. E. Chadwick, President of the Independents, has taken over the duties of business manager of the organization also, succeeding Fred Elliott.

Thirty-five states will consider legislation pertaining to the motion picture industry when sessions convene in the spring, it is reported.

The Art Cinema Corp. has been incorporated in Delaware with a capitalization of $42,500,000. This is a refinancing of the Art Finance Corp., the company through which various United Artists stars obtain the financing for their productions.

Births

A new Starr has come into the motion picture firmament to join the ranks of Warner Bros. She is the daughter of Mr. and Mrs. Herman Starr and was born June 17th, weight nine pounds. Mrs. Starr, before her marriage, was Miss Jean Geller of the Warner Home Office staff.

Engagement

The engagement has been announced of Miss Dorothea Zoe Weeks, daughter of Mr. and Mrs. George W. Weeks, and Robert Smith Mapletoft, son of Mr. and Mrs. Robert B. Mapletoft, of 362 Clifton avenue, Newark.

Free Shows Menace Northwest Exhibitors

(*Special to* MOVING PICTURE WORLD)

Minneapolis, June 21.

The free show menace has cropped out in the Northwest again and exhibitors and distributors are ready to give battle tooth and nail.

Usually films are supplied for these free shows by distributors who are unaware that the pictures are to be shown without charge.

One Minneapolis distributor, however, Guy Crandall, an independent exchange operator, has charged other distributors with bad faith in renting films for free shows, and says that he is going to solicit free show patronage this summer.

The free shows now operating are not numerous, but there is danger that they will spread. Free shows have been reported at Isanti, Delevan and Halloway, Minn., and at Rollette, Walcott, Kulm and Wishek, N. D. Raymond is the only town in South Dakota suffering from free shows, but there are indications that the idea may spread unless squelched immediately.

In Nebraska, free shows are reported operating at Belden, Hartington, Palmyra, Hickman and Bennett, while rumors of a free show circuit in Wisconsin are causing some concern.

"Movie Season" Leaders Picked

The M. P. T. O. of Texas, under the leadership of H. A. Cole, president, will celebrate the opening of Greater Movie Season in August with a state-wide campaign.

The Texas theatre owners will drive upon much the same plan as was used successfully by H. M. Richey, general manager of the Michigan M. P. T. O. last year and which will be repeated by him this year. They are contributing two per cent. of their receipts of an average August to the campaign.

H. C. Farley of the Montgomery Enterprises has been named general manager of the Montgomery, Ala., campaigns and is all set to repeat last year's success.

Carl Porter, manager of the Victory Theatre, has been elected manager of the campaign by the Salt Lake City exhibitors. The Telegram there will conduct the Greater Movie Season Contest.

Metzger Appointed General Sales Head

Upon the eve of his departure for Europe, Carl Laemmle appointed Lou Metzger, general sales manager of Universal, in charge of distribution.

For some time Mr. Laemmle has felt that the concentrated direction of the sales effort should be in one authoritative head, but the Universal chief is retaining the machinery of the sales directorate as heretofore composed intact, with the addition of the sales head to direct a united sales effort. Earl Kramer, sales director, will remain in charge of the Eastern Division and Ralph Williams of the Southern.

D'Arrast Signed

H. D'Abbie D'Arrast, hailed by Charles Chaplin as a sensational directorial discovery, has been signed to a long term contract for Paramount, according to an announcement made recently by B. P. Schulberg and Hector Turnbull, associate producers.

Outing

Members of the Paramount Pep Club and the Loew-Metro-Goldwyn-Mayer Club sailed up the Hudson last week for the annual outing of the two organizations at Indian Point.

Twelve Companies Now Shooting for Rayart

There are twelve companies now at work on productions designed for release by Rayart Pictures Corporation.

Trem Carr Productions are at work on "The Dixie Flyer," a railroad story written by H. H. Van Loan.

Ben Wilson Productions—Louis Chaudet directing—is shooting "A Captain's Courage."

George Blaisdell Productions is at work on Jack Perrin's newest Western vehicle known as "West of Rainbow's End."

Dick Hatton is starring in, and at the same time directing, "Roaring Bill Atwood."

Another Ben Wilson unit is making "The Sheriff's Girl."

Gerrson Pictures Corporation is making "The Last Alarm," under the direction of Oscar Apfel.

Harry J. Brown Productions is now at work on "Moran of the Mounted."

Billy Sullivan, Rayart star, is hard at it making "The Heart of a Coward," a Duke Worne production.

Two comedy units of the Morris Schlank Productions are at work. One under the direction of Charles Lamont, is busily engaged in the creation of Bobby Ray's newest starring vehicle, while Al Alt is rapidly completing his latest two-reel humorous gem.

$500,000 for "U's" Orlando Theatre

(*Special to* MOVING PICTURE WORLD)

Orlando, Fla., June 22.

Plans for Universal's theatre and office building to be erected here call for an expenditure of $500,000. Universal has a 99-year lease on property on the main business street. The theatre will seat 2,500. It will be the most important addition to Universal's Florida circuit which now includes about 30 houses.

Sam E. Morris Returns

Sam E. Harris, general manager of distribution for Warner Bros., returned during the week from a hurried trip to Cincinnati, Cleveland and Chicago, where he succeeded in closing contracts for the Twenty-Six Warner Winners for the 1926-27 season, and completing other arrangements.

Start 'For Alimony Only'

Work on the newest Leatrice Joy picture, "For Alimony Only" was started this week at the De Mille studio under the direction of William C. De Mille.

Famous Acquires Interest in Five Border Theatres

$100,000 Is Involved in Windsor, Ont., Transfer

(*Special to* MOVING PICTURE WORLD)

Ottawa June 22.

Famous Players bit off another large piece of theatrical territory in Canada when, according to announcement June 17, control was secured of a group of moving picture theatres in the border cities of Windsor and Walkerville, opposite Detroit, Mich.

Dr. J. O. Reaume, president of the Border Theatres, Windsor, issued a statement which revealed that Famous Players Canadian Corp., Toronto, had obtained a two-thirds control of the leases of five houses, the Capitol, Palace, Walkerville, Empire and Windsor Theatres formerly held by Thomas Meretsky, the Ed. Glassco Estate and Dr. Reaume. The present lease expires December 11, 1927, but it is renewable on all these properties for another five years. The privilege of this second lease was included in the transaction and the cash amount involved in the whole deal was announced as $100,000.

The only point which has not yet been provided is the procuring of the consent of the Capitol Theatre, but this is assured, it is stated.

The announcement made by Dr. Reaume contained the following comment:

"It was deemed advisable to make the deal, thereby insuring better shows than could be afforded by having Famous Players as opposition.

"There is already in Windsor sufficient seating capacity for the time being and any other theatre coming in to compete would simply mean that neither would be able to make any money."

Dr. Reaume announced that he would automatically retire from the Border Theatres Company, as president, as a result of the transaction.

Commander Byrd Welcomed in N. Y.

Lieut. Commander Richard E. Byrd, U. S. N., and Pilot Floyd O. Bennett, the first men to fly over the North Pole, and whose photographic record of their flight will be released by Pathe Exchanges, Inc., on July 4, in two reels, arrived in New York aboard their Arctic steamer Chantier on Wednesday, June 23, when they were given a great reception by representatives of Congress, the States of Virginia, New York and New Jersey and the City of New York.

Hon. H. F. Byrd, Governor of Virginia, brother of Lieut.-Com-Byrd, was at the pier to greet the airman, and who later was presented by President Coolidge, in Washington, with the Hubbard Medal in recognition of his flight.

Blue Law Battle May Bring Arrest Of Church Choirs

K. C. Exhibitors to Use Retaliatory Measures

(*Special to* MOVING PICTURE WORLD)
Kansas City, Kan., June 22.

Arrest of church choirs and organists for working on Sundays is the threat of Henry E. Dean, attorney for the local exhibitors, in retaliation for the wholesale arrests of theatre owners for running open Sunday houses.

Exhibitor arrests are being pressed by the Ministerial Alliance Committee, headed by Rev. A. W. Lees, which is basing its campaign on a blue law, mouldy with age.

Several ministers, outside the alliance, and the Kansas City Star, have lined up in defense of Sunday shows.

Rev. John W. Kensit, Methodist-Episcopal minister, has said: "I can't understand how a group of churches can dictate as to how the members of the community may obtain their rest and recreation."

The Star is for a free Sunday editorially. Stage hands and projectionists have denounced the Sunday closing movement as "puritanical and unjust."

If Dean's threat becomes a fact members of the Ministerial Alliance promise to install phonograph music in their churches.

R. G. Liggett, Frank Grubel and T. L. Ricksecker, three of the exhibitors arrested last week have had their preliminary hearings, pleading not guilty. Each has been released on $200 bond.

Twenty-Three Branches Exceed Drive Quota

A national average of 105.35 per cent. was reached by First National branches at the end of the second week of the big summer booking drive being conducted all over the country.

Twenty-three branches had exceeded their quota and a number of others were close to the mark with a steadily increasing momentum that promises to run the figures even higher during the coming weeks.

T.O.C.C. Addresses Operators

The T. O. C. C. has addressed Local 306, the motion picture projectionists, stating that the present operators' wage scale is considered just by the owners and asking that the operators accept the scale for at least two years more when the present New York exhibitor - operator contract expires on September 1.

Officers of Local 306 have not convened to take any action as yet.

Showmen in 10 Big Cities Rebook "Volga Boatman"

The New York Times in its issue of July 13 publishes a little three line paragraph which reads: "'The Volga Boatman' having met with success at the Capitol, is to be held over at that theatre for another week."

This simple little notice is an echo of the success predicted by the trade press, and a prelude to the chorus of really remarkable achievements scored this month by the Cecil De Mille production in a line of cities of the first class, extending from coast to coast, according to an official report from W. J. Morgan, sales manager of Producers Distributing Corporation.

The New Theatre in Baltimore presented the production the week of May 17 and as a result of its performance the production was held over for a second week. The Garrick Theatres in Minneapolis and St. Paul encountered a similar experience with the De Mille production.

An exceptional performance for the city of Seattle was scored by the picture when the Columbia Theatre held this production for four weeks starting on May 15.

In Detroit "The Volga Boatman" is now in its third week at the Adams Theatre, where it opened on May 30.

In San Francisco this picture is also in its third week at the St. Francis Theatre, where it opened on May 22.

The production is also in its third week at the Orpheum Theatre in Chicago, where it opened on May 22 and box office reports indicate that it will remain for a five or six-week run.

In Los Angeles the production is still drawing big business at the New Carthay Circle Theatre where it opened on May 18.

The Metropolitan Theatre at Washington, D. C., which booked the production for one week starting May 23 rebooked it for a return engagement the week of June 6.

"U" Acquires Interest In Cleveland Chain

(*Special to* MOVING PICTURE WORLD)
Cleveland, June 21.

Universal Film Co. has broken into the Cleveland exhibition field via the Homestead Theatre Company.

Verification of this rumor was obtained when it was learned that Universal has purchased a half interest in the chain of Cleveland neighborhood houses operated by Dr. E. I. Brody, Abe Schwartz and Jules Schwartz.

These houses are the Cedar-Lee, Kinsman, New Broadway, Homestead and Detroit. The company also has a theatre under construction at Kinsman road and East 142d street.

All of the theatres with the exception of the Homestead are new, not over two years old, and all well situated.

It is reported that Universal paid $175,000 for its share in the company. It is further reported that Dr. B. I. Brody has been made general manager of the company under this new arrangement. This is not Universal's debut as a Cleveland exhibitor. Some years ago it operated the Standard Theatre, a downtown house, but later sold out and confined its activities to distribution.

Holds Executive Job With M. P. T. O. A.

The first woman to be honored with an executive position in the M. P. T. O. A. is Miss Pearl F. Merrill, Meralta Theatre, at Culver City, Cal. As a national vice - president Miss Merrill will also be a contact point for the national organization with all women's clubs. The day after her election, Miss Merrill was invited to address three California women's clubs with which she is affiliated.

Miss Merrill's natural executive ability as manifested in the excellent way in which her theatres are conducted together with her genial personality and experience in public service work has warranted her appointment by Business Manager Seider as the contact head between the Motion Picture Theatre Owners of America and all women's clubs in the United States.

Semon With Sennett

Larry Semon has been signed by Mack Sennett to direct Alice Day and Eddie Quillan.

Fox Has Pictures of Head-Hunting Savages

Harry Smith, Charles Lehmann and T. J. Hogan, three expert cameramen of Fox, reached Para, Brazil, Wednesday, June 23, after spending seven months in the land of the head-hunting Jiveros of the Amazon River jungles and they are now coming to New York with the most amazing collection of motion pictures of savage men, savage lands and unknown portions of the earth ever put before a camera.

Smith, Lehmann and Hogan were members of the exploration expedition headed by Dr. Herbert S. Dickey, Fellow of the Royal Geographical Society.

To Revive "The Trap"

Universal announces a revival of "The Trap," one of Lon Chaney's most successful pictures, made and released as a Universal Jewel four years ago. This decision on the part of the Universal sales and other executives was brought about after try-out revivals of the picture in several cities, notably Pittsburgh and Kansas City, had proved its great drawing power.

Advisory Board

One of the progressive moves of the M. P. T. O. A. Los Angeles convention was the creation of the National Advisory Board, the membership of which is limited to past presidents of the organization. The purpose of this board is to enlist the past presidents in advisory capacity and thus enable the officers and members of the organization to always have the benefit of their experience and counsel.

Past President Sydney S. Cohen, chairman; M. J. O'Toole and R. F. Woodhull constitute the present National Advisory Board. It may be called into conference by national president, board of directors, the business manager and the administrative committee, as occasion may require.

Gardner James Signed On 5-Year Contract

One year ago Gardner James arrived in Hollywood as a coal hand on a vessel from New York. He was penniless. He has just signed a five-year contract with Inspiration Pictures, according to J. Boyce Smith, general manager of that company. This came as a result of his great success in Warners' "Hell Bent fer Heaven." James is now playing an important role in support of Richard Barthelmess in "The Amateur Gentleman."

Opens Detroit Branch

In furtherance of a policy of nationalizing its distribution, Columbia Pictures Corporation has opened an exchange of its own in Detroit. Its offices are in the Insurance Exchange Building, with A. W. Bowman as local manager.

Lists Three Specials

Three of the biggest specials ever released by First National will be cleared for showing August, September and October. They are "Men of Steel," starring Milton Sills, "Sun of Montmartre," starring Norma Talmadge and "The Duchess of Buffalo," starring Constance Talmadge.

Starts Weekly Showings

J. J. Cain, general manager of the Paramount Long Island studio, has inaugurated a series of weekly showings of important pictures for the benefit of the entire studio staff. These are held on Thursday evenings in the studio theatre, and the productions exhibited include besides those made at the East and West Coast Paramount studios, the outstanding films of other companies.

Jack Warner to New York

Jack L. Warner, general manager of production at Warner's West Coast Studios, has left Los Angeles for New York for the purpose of assisting Sam L. Warner in putting on "Don Juan" at the Warner Theatre the latter part of July.

Warner Bros.' "Around the World Tour" of their portable radio broadcasting station, 6XBR, pauses (left) in Spokane, Wash., where the Mayor, Chief of Police and Police Commissioner greet the Argonauts of the Air waves. At the right, the radio car visits Pocatello, Idaho, where at the Capitol, Syd Chaplin's "Oh, What a Nurse," was playing.

Signs Contract

Before leaving for the Coast Jesse L. Lasky announced that Lois Moran, who started her rise to fame in "Stella Dallas," has been signed to a long term contract to appear in Paramount pictures.

Made Secretary

Jesse L. Lasky has appointed Randolph Rogers as his private secretary succeeding Miss Jeanne Cohen. Rogers, who has been with Famous Players-Lasky Corporation in various capacities for the last six years, has recently been acting as unit manager at the Long Island Studio.

In Leading Role

Fay Wray, less than two years a member of the Hollywood motion picture colony, has been chosen by Erich von Stroheim to portray the leading feminine role in "The Wedding March."

In MacLean Comedy

Walter Hiers has been signed to play one of the chief supporting roles in Douglas MacLean's next feature comedy for Paramount, on which the cameras will start to grind in a few days.

"Love Magic" Changed

Florence Vidor's starring picture for Paramount, produced under the tentative title, "Love Magic," will be released as "You Never Know Women." William Wellman directed this story by Ernest Vajda. Supporting the star are Clive Brook, Lowell Sherman and El Brendel.

Frank Lloyd's First

It was announced recently that Frank Lloyd's initial attraction for Paramount will be "The Eagle of the Sea," with Florence Vidor and Ricardo Cortez in the featured roles. This picture, with the screen treatment made by Peter B. Kyne, will go into production about July 1.

To Title Six

George Marion, Jr., one of the screen's most successful title writers, has been engaged to title six Paramount pictures, it is announced by Association Producers Hector Turnbull and B. P. Schulberg, in charge at the company's West Coast studio. Marion is now titling "Mantrap", Victor Fleming's production of Sinclair Lewis' story of the Canadian woods. Clara Bow, Ernest Torrence and Percy Marmont are the featured players.

Moves in the Theatre Field

Universal's latest move in the theatre field is the concluding of negotiations for a 3,500 seat house in Brooklyn, N. Y. in the heart of Marcus Loew's field there. Construction is to start in July. The location is 46th and New Utrecht avenue.

Thomas Saxe is to build another house in Kenosha, Wis., a $500,000 structure, seating 2,500 on the old opera house site. This may or may not be an answer to Universal's invasion of the Wisconsin territory.

The Great States Theatres Corp., is negotiating for the control of the Jarodsky houses in Paris, Ill., the Lincoln, Majestic and New Paris. B. J. Vought, manager and co-lessee of the New Paris, will make no comment on the deal other than to say he will not remain in his present position much longer.

Mary to Make Four More

Mary Pickford is planning at least four more motion pictures, according to an announcement made by her New York representative today.

This definite statement counteracts the baseless impression in certain quarters that after making a picture with her husband, Douglas Fairbanks, Miss Pickford contemplated retirement.

"Whether or not Miss Pickford makes a motion picture with her husband, Douglas Fairbanks, she will be busily engaged in picture-making during the next several years," reads the statement.

Canada Free of Special Music Tax

(*Special to* MOVING PICTURE WORLD)

Ottawa, June 22.

Canadian theatre owners are free of a music royalty tax bugaboo for at least another year. Parliament closes soon and the business yet to come before it is entirely restricted. A bill was introduced this season by L. J. Ladner, but it will stand over to the 1927 session or else be forgotten.

Several organizations fought passage of the bill. Col. John Cooper, the Hays representative in Canada, headed the fight backed by the M. P. T. O. Canadian Division, Canadian Musical Protective Association and the Canadian Broadcasters' Association, representing leading radio stations.

Cobb to Hollywood

Irvin S. Cobb has left New York for Hollywood to complete his story, "Turkish Delight," which he is writing for Cecil B. De Mille, and which will be directed by Paul Sloane. "Turkish Delight" is a comedy special based on the emancipation of Turkish women.

Books Fox Specials

A contract has just been closed with Loew's State Theatre in Boston for five Fox special productions, namely, "Three Bad Men," "What Price Glory," "The Music Master," "Seventh Heaven" and "One Increasing Purpose."

Bachman Signs Arkatov

J. G. Bachmann, producer of Preferred Pictures, has signed Dr. Alexander Arkatov, prominent European director. Dr. Arkatov will begin his first American picture in New York next month. Mr. Bachmann has announced his first assignment as "Studies in Wives" by Mrs. Belloc Lowndes.

Buys "Tip-Toes"

Picture rights to "Tip-Toes," the musical comedy by Guy Bolton and Fred Thompson, with music by George Gershwin, which has had an eight months' Broadway run, have been purchased by J. D. Williams for British National Pictures, Ltd. It will be produced in London with Dorothy Gish starring and directed by Herbert Wilcox.

The latest film importation, "Les Miserables," is from France and Universal hails it as the mightiest picture produced in that country. The screen story of Victor Hugo's classic was given its American premiere June 24 at the Forrest Theatre, Philadelphia, under the auspices of the Associated Advertising Clubs of the World. James V. Bryson organized the showing.

A New Port for Greater Movie Season

PROMISING to exceed the financial success of last year, Greater Movie Season looms large. There still are a few who can find no good in any propostiion sponsored by the production units, but this year will find many of last season's doubters converted by the opposition's success with this first-aid to heat prostrated box-office. And the skeptics are few indeed.

Practically every production unit is back of the idea, not from wholly selfish reasons but because their own prosperity is very largely dependent upon the receipts of the individual theatres. Theatre owners are beginning to realize that for once the producers are united in an effort to work for the general good.

This year marks the thirtieth anniversary of the motion picture. It would be interesting were it to develop that this year marked the adoption of modern business methods in the vending of motion pictures.

In practically every other line of business cooperation has been adopted in advertising. You are urged to use cement, not by any particular manufacturer of cement but by the association of cement manufacturers. The same thing holds good of white pine lumber and of cypress, of coffee and citrus fruits, of brick and terra cotta, of flour and raisins, and sauerkraut.

The object of this advertising is to create a demand for the benefit of the trade in general. Each manufacturer gets the benefit of this national advertising in proportion to his distribution facilities, but he pays only his proportionate share of the cost.

The united movie drive on August business should lead eventually if not immediately to a reform in the methods of nationally advertising motion pictures to the public.

It is only a question of time when the professional reformers will train their guns permanently on Congress for a national censorship. The snake has been scotched, not killed. Ten or fifteen years ago the suggestion that national prohibition could be made a law was laughed at, yet prohibition was put over. As soon as the fanatics exhaust the possibilities of enforcement legislation, they will turn their attention to the next most brilliant mark—the pictures.

Had there been a concerted drive against prohibition begun fifteen years ago, the fanatic never could have put upon the statute books a constitutional amendment that has become a world-wide joke—serious but none the less a joke.

If motion picture producers and distributors should pool advertising issues *now* on a campaign indirectly against censorship and directly for the movie in general they will not only create a public spirit that will refuse to accept the legislative suggestion, but they will bring about a cinema consciousness that will make for cleaner and better pictures, and greater attendance the year round.

They will not alone stave off officious interference, but they will actually create a better condition that will remove from the field those itinerant producers who chiefly are responsible for the improper picture.

They can create a cleaner condition both within and without the studio. It will get rid of the film panderer who has no established business to lose and who feels that with a "sensational" picture he can make an immediate cleanup and let the effect fall upon innocent shoulders.

It will create friends and kill off foes.

If Greater Movie Season leads to this, more power to Greater Movie Season.

What's New"?

By Bill Reilly

THE "still hunt" moves from its time honored home base in Kentucky across the river into Cincinnati. The City Manager of Cincinnati has just ordered his policemen equipped with cameras. From now on the John Laws will Kodak as they go.

It is marvelous—the way pictures have taken hold in civic development. Cincinnati cops, as usual, will shoot first and ask questions afterward, in the best New York manner; but they will shoot Karl Zeiss F4.5's instead of Colt .45's.

* * *

In the course of time the title of Chief of Police will be changed to Director-General, and Bigger and Better Pictures will be expected of Cincinnati.

* * *

Following each arrest—pardon—screening, the Home Office will issue some such statement as, "This is by far the best production Patrolman Murphy has turned out this season. As an added attraction we will have the star, Salvatore Ricci, who is depicted firing the fatal shot appear in person at each showing."

* * *

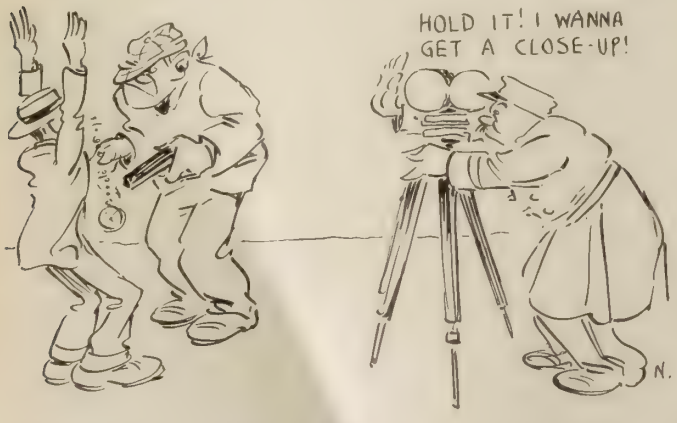
"Badge and Camera," the cop fan magazine will carry the news of the traveling police studios. "On Location with Sergeant Quinn" will describe the heartbreak that attaches to big production in the open. The cover of the first issue will undoubtedly carry the line, "Bandits Caught Redhanded Kill Assistant Director Who Asks for Retake."

* * *

CAMERA shyness will always be a problem. It will have to be solved, of course, by a gradual process of education. Criminals have been prone to resist all police innovations at the start. This is only natural, considering the high price of nitroglycerin, bootleg liquor, fast motor cars, and ammunition.

The cry of "That's good, hold it!" will shortly be ringing the length and breadth of Cincinnati. Police Headquarters will be deluged with extras out of work at mayhem, murder, wife-beating, husband-shooting and grand larceny, looking for a chance to break into the films.

Bigger and Better Pictures in Cincinnati—By Nyberg



"City Manager of Cincinnatt orders policemen equipped with cameras"—News Item

A casting bureau will undoubtedly be inaugurated so that the new talent will find its level. Also, to furnish replacements in case any established star gets temperamental and is given a life term for resisting the first vice-president in charge of close-ups.

* * *

PROMOTIONS in production ranks of course will depend upon ability. This story of J. Harvey Henry will be typical. "I was just a rookie at the time," said Officer Henry in "Badge and Camera." "But I had always been interested in pictures. I used to wonder how the Mack Sennett cops could stay in those pictures without making arrests for violations of the bathing suit ordinance. Anyhow, as I say I was a rookie when my big chance came. I had just been promoted from filming jams and accidents in traffic to handling domestic relations.

"I happened to be going by the Chief's home when I saw him come out of the door in full uniform, turn around and yell 'Iszatso!' I had my camera ready even before his wife threw the piano stool at him. By the time it was all over I had nine hundred feet of the best fight film you ever saw. I faded out on the Chief rolling down the steps. It was a pip! Why, the Chief himself told me later it was the best picture he never wanted seen in public. So that's how I came to be special studio representative for all our productions, including the Scandinavian. The Chief was always a hand to appreciate good work."

Fiction will receive a great impetus in and around Cincinnati when the cops begin to understand box-office requirements. For instance, in the old days, a gunman on the witness stand in court would say, "No, your Honor, I was not in town the day this murder was committed. I was in Bush Terminal, N. Y." But now, the film duly sworn to and attested will make a monkey of said gunman. It will be embarrassing until the lawyers get the lay of the land.

In the future, alibis will outrival the fiction quality of Income Tax reports.

* * *

The City Manager of Cincinnati, who issued the camera order to the cops was reluctant to discuss the possibility of Will Hays' taking over supervision of police film affairs in his city. "Once the General moved in," he said, "harmony would prevail. Naturally the more harmony we have in our little group of serious crime waves, the less work we will have to do. I'm afraid if Will Hays took us under his wing there wouldn't be a policeman—I mean cameraman—left on the lot within a year."

* * *

ACCORDING to the City Manager, press agentry had already come into vogue among the younger criminal set of Cincinnati. "Only yesterday," he said, "one of my assistant directors, Detective Heymeyer, happened to get a wonderful still of a stick-up he witnessed. Would you believe it, when he asked the bandit for his autograph the fellow said, 'Send twenty-five cents to my personal representative. Thirty-five if you want the autograph on a photograph.'"

We told him his men were lucky to get off without having to pay for the postage, too.

One of the first moves on the part of the Chief of Police will be to tie up with the Cincinnati newspapers on a popularity contest. The public will be invited to select its favorite burglar or kidnapper so that he may be given at least a twenty-year contract.

* * *

"In fact," said one headquarters operative, "if they name the guy who stole my watch, I'll see that he gets a contract for life."

Two manufacturers of firearms have already established headquarters in Cincinnati, determined to sign up the pick of the stars to recommend their automatics.

* * *

The idea of camera-equipped policemen is already spreading to other cities. A report states that Philadelphia will change the idea to suit local conditions. In other words, equip its force with slow motion cameras.

REVELATIONS of political corruption in the Pennsylvania State primaries surprise no one familiar with the long standing situation in the Keystone section, but the testimony of Mrs. Ella George, President of the Penna. State Women's Christian Temperance Union before the Congressional Committee last Tuesday is astounding. On the stand she calmly admitted that Governor Pinchot had permitted the W. C. T. U. to organize its own prohibition enforcement bureau, appointing the officials selected by the W. C. T. U., and allowing that organization to occupy free quarters in the State House at Harrisburg. Ninety-one thousand, six hundred and eleven dollars of a fund of $130,904 was expended by the organization in what, to the lay mind, looks like an usurpation of the functions of the State. In return for this, it was brought out in the testimony that the W. C. T. U. virtually acted as one division of the Pinchot political machine in an effort to return him to office.

What could be sweeter?

And so the holier-than-thou champion of censorship to the standards of the fourteen-year-old moron stands revealed and his position on censorship explained, for it will be recalled that the W. C. T. U. is one of the chief proponents of this measure. Pinchot was truckling to the reform organization in the hope of strengthening his political fences, traveling with an organization that stands ready to seek the passage of a nation-wide censorship put over by the same means of political intimidation that ensured the adoption of the Eighteenth Amendment.

Presently aroused public sentiment is going to censor these would-be censors, as we advised Pennsylvania exhibitors on Pinchot months ago.

IT'S a grand and glorious feeling to have the president of a great film company working for you. Carl Laemmle, head of Universal joined the staff of Moving Picture World on the eve of his departure for Europe. He will represent Moving Picture World exclusively among the trade papers while abroad, with a weekly cable service to the readers of this paper.

Mr. Laemmle's first news is a radiogram from abroad the Berengaria, two days out. It is featured in our four page news supplement, this issue.

We wired Mr. Laemmle just before he sailed, "Don't send more than hundred fifty words a week." The thrill that comes once in a lifetime!

Let's keep a particular eye on the adventures of Carl, the Young Reporter, or the Big-U Boy in Europe.

LEWIS J. SELZNICK is saddling up the Associated Exhibitors horse for a heady ride in the Film Derby. L. J. is back in the best of health and functioning with a new crackle and sparkle of mind.

We spent some minutes with him yesterday.

"I want the industry to know," Mr. Selznick said, "that our doors are open to the brains of the world. Ours is absolutely the policy of the open door to picture minds, picture sense, screen talent that can turn out product to which the public of today will respond."

This should be encouraging to producers, directors, artists. And to exhibitors who are constantly feeling the necessity of running big league pictures.

Associated Exhibitors under Selznick will continue as a distributing organization releasing one picture a week. A separate company will be formed to handle twelve specials.

In reply to a question Mr. Selznick said that his sons, Myron and David, would not be with him in Associated.

L. J., without question, will speed up an already fast moving industry.

A Proposition for You, Mr. Loew

W. E. Allison-Booth, our London correspondent, cables us that Marcus Loew, after seeing the British film highlighting the battle of Zeebrugge, pronounced the battle scenes the finest he had ever witnessed, but declared the picture commercially unexploitable. This followed his earlier declaration in London that he could not afford to turn down a good British picture any more than he could afford to accept a bad one.

Now that England has had its say on "The Big Parade" and now that Australia's censors refuse to admit the film to the country we have a sporting proposition to submit to Marcus Loew, and his Production Chief, Louis B. Mayer.

It is this: Send King Vidor, Laurence Stallings, John Gilbert, Renee Adoree, Dane and O'Brien to England to make HER "Big Parade," based on any military operations of hers or those of her colonies. If production in England is not possible or feasible, then make the picture in Culver City. Don't let America rate even a sub-title. Make it 100 per cent. British. Open the picture day and date in New York and London. And let's see from which quarter the cheers are louder.

Here's one admission and one pair of lungs you can count on. Along with about 110,000,000 other Americans we don't give three whoops about who won the war as long as we see a war picture tell a story and tell it well.

A Day with Eli Whitney Collins

By Fred D. Troutt

Editor, Jonesboro Evening Sun

Special to Moving Picture World

Jonesboro, Arkansas, June 22.

ASSIGNING a man to accompany Eli Whitney Collins, the new President of the M. P. T. O. of America, is like assigning one to follow in the wake of a steam thresher for twelve hours.

The Man is a human dynamo.

He has dozens of interests and attends to them all personally.

We first caught him at seven o'clock this morning as he was leaving his home for his morning visit to his Poultry Farm on Nettleton Road.

After we had explained our purpose we were invited to accompany him. At Joyland Farm he introduced us to some Birds whose pedigrees were so impressive that we felt inclined to doff our hat in their presence. He is very proud of his chickens, also of his White Peking Ducks.

After about an hour spent in going over the Poultry Farm, he took us to his offices, an airy, attractive suite in the First National Bank building, where he and his associates, W. L. Mack and T. J. Powers, outline the destinies of their theatrical holdings.

Mr. Collins does the advertising for the three Jonesboro theatres, and we feel that we are qualified to say that he does it extremely well. Scorning the press sheet stories, this vibrant bundle of energy constructs every newspaper story he runs and he writes them on his typewriter so fast that he makes a stenographer dizzy.

Two hours were consumed in fixing up the newspaper advertisements, getting Rotogravures and Insert Cards ready for the printers and other miscellaneous jobs. Then to the newspapers. His copy is in proper order always for the printer, properly displayed and properly worded.

The day's advertising disposed of, he visits the bank.

It is no small job for Eli Whitney Collins to get up the main street of the little city which he calls home. He knows and speaks to everybody, men, women and children alike, and most of them call him by his first name.

While it has been almost a week since he returned from the Los Angeles Convention of the M. P. T. O. of America, there are hundreds who have not yet had a chance to congratulate him on his election, and they all stop him to attend to it. A hearty handclasp, a cheery smile, and he is again on his way.

At noon today he spoke at the Lions Club, this being his first appearance at this Club which he helped to organize some six years ago and of which he is a Past-President. If the whole world could have heard the words of this ardent showman at this luncheon, the Motion Picture would have had its standing vastly improved. Assuredly no one under the sound of his voice was left with the slightest doubt that the Motion Picture was today the very cleanest amusement on the face of the earth.

The Lions Club is very proud of him and all members seem to have a very deep affection for him. His ability to talk entertainingly, without preparation and upon any subject have made him of inestimable value to the Club.

At two thirty he made a talk at the Base Ball Park, presenting the pennant which the team of last year won in the Tri-State League, to the city. As he walked out to make his address the stands shook with applause. It was in recognition of his having brought the city and state such an honor at the M. P. T. O. A. Convention as well as an expression of the esteem in which he is held by his fellow townsmen.

The rest of the afternoon was easy on us. When Mr. Collins works, he works with every bit of energy he possesses and when he plays, he does so with the same degree of intensity. Throughout the base ball game he could be heard encouraging the home team on to victory, with no thought of business seemingly on his mind.

At five thirty he took me out to his park on the edge of the city, where he operates a Swimming Pool, a Filling Station, a Restaurant, Soda Fountain and other concessions. En route he showed me some of the houses he has built and some of the lots he now

Jonesboro's Joy

ELI WHITNEY COLLINS

President M. P. T. O. A. Idol of his home town, who is followed around the clock in this story exclusive to Moving Picture World.

Eli Whitney Collins Says—

"Bill Reilly said it all, when he wrote in Moving Picture World, 'Representing the geographical center of the United States, Collins will try to represent the geographical center of exhibitor sentiment throughout the country.'

"I want, above all, to create within exhibitor ranks, a sense of harmony and assurance that all are working for the same end.

"There is no bitterness in my heart toward any human being.

"On the contrary, I want to be permitted to serve the exhibitors of America in such a manner that they can truthfully say, 'Well done, thou good and faithful servant.'

"All the haggling and lack of harmony belong to the past.

"Henceforth the full energies of the Organization can be directed toward fighting outside enemies and not dissipated in combatting inner strife.

"At Los Angeles I received a heritage of Harmony. I shall do my best to bring it back a year from now, strengthened and nourished to such an extent that it will never again be threatened."

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Even the Simplest Old Timers Are New to Managers Who Fail to Recall Them

EVERY little while some manager reports on a "new" stunt that helped to lay the foundations of exploitation. Generally he is surprised, not to say aggrieved, to find that someone writes him of the antiquity.

A case in point occurred recently when a really live wire reported his success with a potato matinee. The item was run and shortly thereafter a theatre in the Middle West wrote him that they had used it regularly for the past fifteen years.

Not only that, but he had a copy of Picture Theatre Advertising, and says he studies it, and yet he does not recall having seen the suggestion.

Here is a stunt that has been reported in this department from two to twenty times a year for the past fifteen years, and yet a regular reader of the department "invents" it a couple of months ago.

Tin Cans Are Old

The Tin Can Matinee is another stunt which has been reported as original by not fewer than twenty managers, and yet it has been a standard spring clean-up stunt for a dozen years.

The Birthday Remembrance stunt was adapted by Fred V. Greene, Jr., from life insurance practise several years ago, and yet it has been reported as new twice within the past year.

The list might be continued indefinitely, but these three examples should suffice to show that a large percentage of managers do not remember what they read. They forget the idea and only under the stress of need is it recalled and then it presents itself as an original suggestion and not as a copy.

Keep a Scrap Book

Every really new stunt reported on is given in these pages in full detail. All that is required is its adaptation to local needs. Often two or more versions of a stunt will be given where someone improves on the original idea. And about every so often the stunt is reported on, to keep the idea alive. Yet only recently we were asked to frame the details of the popularity contest stunt.

We always are glad to give details on any stunt required, but it would seem that the well-equipped manager should know the standard stunts by heart. He should be able to bring them into play when he requires them, and without delay.

It is a simple matter to provide a cheap scrap book into which the ideas can be pasted. In time there will be collected a mine of valuable information that always is at the service of the exhibitor.

Consult It Often

With such a book it is possible to sit down and turn the pages until a suggestion presents itself, and it is just as possible to go back the following week and obtain another valuable hint or possibly combine the good points of two or more ideas into a new sales item.

It is certain that the manager who reads without remembering is not well equipped to sell the maximum number of tickets.

And keep posted on the changes. The original Tin Can Matinee was for ten tin cans. C. J. Latta, of Shenandoah, Ia., reports that the winner at his last matinee brought in 1,118 cans, because he offered a cash prize for the greatest number as well as an admission for any four cans.

By offering $3 in cash prizes in addition to the admission, Mr. Latta made a new record for the can matinee. The winner of the second prize came in with 600 cans and when he found that this would get him only fourth place he went back and dug out enough more to beat the 960 of the third entrant. The runner-up, who brought in 780 cans, got only an extra ticket as a sort of consolation prize.

How It Grew

Mr. Latta knew about the original tin can stunt, so he worked that for a starter. He knew that in some towns the boys had gone out to the town dump for their cans, so he made it a condition that the cans be acquired from the city yards and not the public dump. He knew that in a recent potato matinee any child could get in for one or more potatoes, but that there was a dollar for the largest potato, so he offered cash prizes for the largest number of cans brought in.

He gets an extra kick out of this, because no child is going to haul several hundred tin cans through the streets without making considerable noise, and that noise all helps to advertise the theatre.

By remembering, Mr. Latta brought this annual stunt to the highest point of efficiency and made his theatre the focal point in the town's annual clean-up week.

Isn't it worth while remembering?

Had Pencils Galore for American Venus

Ten thousand doorknobs, each carrying a Venus pencil with copy to the effect that the pencil was to be used to make a memorandum to see the American Venus at the Palace Theatre was the highlight of Barry Burke's campaign in Dallas, Texas.

He also conducted a campaign for the girl whose measurements most nearly corresponded with those of Fay Lanphier. The winner was so strikingly like Irene Rich that the Dallas News was sold into printing her picture alongside that of Miss Rich.

This contest was not sold off to the newspapers but was run as a straight theatre stunt, yet the replies swamped the management.

Declaring that anyone could have the figure of a Venus through eating a certain brand of bread got 25,000 slips into circulation, and nearly one thousand Venus pencils were dumped into a stationer's window with a cash prize for the person who could closely estimate the number. Estimate blanks were free for the asking and each was handed out with a pencil. About 600 submitted estimates and received pencils.

Extra newspaper space was taken for the Venus contest and about a hundred window cards supplemented the newspaper work.

THE SEA BEAST FRONT FROM THE ALHAMBRA, TORRINGTON, CONN.

Planned by John Scanlon for the Warner Brothers release. Legible lettering did much to help put the title over and the cutout stressed the star. The boy and the dog are not part of the stunt. They just happened.

Some Good Year-Around Stunts for You

Gets Good Response From Goodwill Card

John J. Scanlon, who does the publicity for Joseph H. Quittner's Alhambra Theatre, Torrington, Conn., writes to report his success with several goodwill stunts. He knows they are not new, but points out that a stunt that works is worth repeating, and these stunts have been working for him for a long time.

One exhibit is a pair of cards with the same text but of two colors, blue and pink. These are used to congratulate parents on a new arrival and in addition to a cut of a stork there are blanks for the name and three dates on which the card is good for admission. The cards are headed "Congratulations." The blue cards are used for boys and the pink for girls, and Mr. Scanlon writes that they create an amazing amount of good-will as shown by the letters he receives.

Another card, white this time, is made out to "Mr. and Mrs." Smith, or whatever the name may be, and is sent to newly married couples, while a fourth starts off with "Welcome to you," and is sent to all new arrivals in town, or to residents who have been absent for any extended time. The births and marriages are obtained from the City Clerk's office and factory paymasters, realtors and tradesmen give the addresses for the newcomer cards.

Another stunt is a continuous baby show. Any mother may obtain a card from the Alhambra good for a baby sitting at the local photographers. He makes a slide free of charge and if the mother wants copies of the picture he makes a special reduction. Even at the reduced price he does enough business to make a handsome profit. One slide is run every day and a few days in advance the parents are notified that the picture is to be shown on a specified day, with information as to the feature and shorts. Of course the family and most of the friends come to see the youngster on the screen.

The photographer is fertile in ideas, and not only the poses but the general style of the slide is varied as much as possible. The name is given and the photographer also takes credit.

This is not the usual baby show, for no prizes are offered and there is no competition of any sort. Mr. Scanlon has been using this stunt since last September and is going to keep it going as long as the crop or babies holds out.

He does not add that he gives the slide to the mother after it has been used, but probably he does, as he seldom overlooks a bet. The slide is no further use to him, and it will be treasured in the home.

If you have a neighborhood house or are in a small town this baby stunt is worth a lot of money to you and it costs the house nothing but the printing and mailing of the cards.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Swinging into the warm weather, with musicians of the orchestra, ushers and other attachees in summer dress, "Stella Dallas," the United Artists release, was given a program of light material. The feature picture itself was 1 hour and 56 minutes long, leaving not a great deal of time to give to other incidents. To balance it up, however, there was an overture, eight minutes long, the usual Topical Review, which also took up eight minutes, and a pretentious stage presentation which preceded the motion picture. This was five minutes in length.

The overture was Nicolai's "Merry Wives of Windsor." The lights for this were as follows: two bridge lights of flesh covering the fabric drapes which closed in the small production stage; two Mestrum floods of the same color from the dome covering the musicians; blue foots on both stages and blue borders.

The stage presentation which came after the Topical Review was programmed as "Mother's Lullaby," and in a way served as an atmospheric prologue for "Stella Dallas." At opening a mother was seen seated beside a cradle left stage. The entire stage was dark and the only light was a white headspot on the soloist and cradle. The soprano sang "Rock-a-bye Baby," and at the conclusion of the first chorus lights came up behind a scrim disclosing a child at play with her toys. This light remained on the child during the second chorus of the "Rock-a-bye Baby." The singer by the cradle then took up "School Days," and a light dimmed up on another setting behind the scrim which showed a girl in her teens standing at the garden gate with her school books in hand. The singer next took up "Will You Remember," from "Maytime," and the lights behind the scrim disclosed boy and girl sweethearts seated on a bench in the garden. At the conclusion of this the singer remained quiet and all front lights dimmed out as the lights behind the scrim came up on an elaborate wedding scene which was staged on a platform raised eight feet off the floor. The orchestra played the "Wedding March" as the characters in this tableau went through the marriage ceremony. This closed the prologue and the picture, "Stella Dallas," was immediately flashed on the screen.

For the United Artists Release

HYMAN'S PROLOGUE FOR STELLA DALLAS AT THE MARK STRAND

The mother at the cradle sits in front of the scrim. The tableau are visioned in as explained by Mr. Hyman in his contribution, just above, If you cannot use scrim, try flying the drop.

Trick Copy

Roy E. Russell used a barber shop to put over The Ace of Spades. He put out a card with an ace of spades in the centre and "The Ace of Barbers" at the top and "The Ace of Spades" below.

On the reverse was "For a good shave go to the Ace of Barbers at the Hotel Barber Shop. To see close shaves go to the Millersburg Opera House each Tuesday and Wednesday."

A distribution of 2,500 of these cards was made in the Ohio town just before the first chapter was shown.

Go the limit on Greater Movie Season. Get the jump on lagging business and start right.

When Babies Are Passes Don't Drop Them in the Box

Trackless Train Helped Overalls

Montagu Salmon, of the Rialto Theatre, Macon, Ga., got the loan of Metro-Goldwyn's trackless train to help put over Mike at his house and worked up the excitement until half the town was on the street to welcome the arrival of the much-traveled ballyhoo.

He added to the regular train crew six attractive girls in white overalls and Mike sashes. They not only rode the train, but they made street appearances under the escort of a detective. He was purely ornamental, but the natives wondered why he was trailing the girls.

These overalled girls also took part in the prologue, with two smaller girls, similarly clad, who did a Charleston. The orchestra and entire house staff were in overalls, and one of the men sang the plugger song from his place in the orchestra pit, spotted in green.

Mr. Salmon had it pretty soft for overalls, for they were all supplied gratis by a local factory, which also made window displays to get its share of the advertising.

With four barrel cutouts in the lobby and a freight car box office Mike very naturally was not which might be called a flop. Quite to the contrary.

Took 10,000

In Kansas City the Royal Theatre bought 10,000 Harold Lloyd masks, but resold these to confectioners and others who were glad to use them to boost sales. The Piggly Wiggly stores took the dolls and gave valuable publicity to the play in announcing the premiums. The picture did better than The Freshman on Sunday and then broke all Monday records.

AN ODD-LOOKING CUTOUT FROM DAYTON ON THE TORRENT

The irregular shape of the cutout does more to gain attention than the picture itself, but it put the Ibanez story over at Loew's Dayton Theatre for a nice business. Window cutouts are not usual these days, but they still work.

The Peace Sign

Out in St. Joseph, Mo., Manager Peskay, of the Rivol Theatre, sent out circus heralds on Mike. Nine thousand were peddled with the other thousand going to a mailing list. The envelopes for these were printed up with "Open me first. I am not a bill." That's a good gag with a rough and ready clientele. The best sales item was a succession of matinees to institutional children with daily calls for automobiles for transport. It held Mike up for the full week.

WHAT HAPPENED TO JONES AT THE MODJESKA, AUGUSTA, GA.

Frank J. Miller put a man into a supposed steam bath in front of the theatre, with a cutout for use in the idle hours when the man was not on the job. He repeated the idea with cutout in his shadow box overhead.

Gave an Extra Show On Behind the Front

Warren Irvin put over Behind the Front so strongly at the Imperial Theatre, Charlotte, N. C., that the last night he had to give an extra show to take care of the standout. For three nights he had an early standout that was five abreast and nearly a block long. He did it with an extra good campaign, backed by the picture itself.

His ballyhoo was a rookie who walked the streets in uniform with a banner reading "If you think I'm funny, see Wallace Beery in Behind the Front at the Imperial."

This man had ideas. For example he went to the railroad office, after removing his banner and demanded to know when the troop train was due: Fifteen employees, regarding him as mentally unsound, sought to argue that the war was over back in 1918. He admitted the fact but explained that the troops were coming to see Behind the Front. That sold at least thirty tickets.

An advance showing to the Commander of the Legion got a powerful letter that was used in the advertising, and a local college contributed a quartet for a prologue.

The house front used three bursting bombs on flashers, with the tank cutout in the centre of the lobby.

No extra newspaper advertising was necessary to break all three-day records.

Babies Were Passes

For several days the Montgomery Advertiser announced that a staff photographer would visit designated parks and take pictures of babies. Some of these were printed in the paper and any mother who could say "That's my Baby" received three tickets for That's My Baby at the Empire Theatre.

It gave the babies some extra fresh air and gave H. C. Farley a good advertisement.

Faked a Fire to Exploit for One of the Bravest

A SEA BEAST LOBBY FROM SACRAMENTO WITH A HISTORY
The wheel and life-preserver used in this display from the Capitol Theatre were used on one of the early boats plying between that city and San Francisco. It was dug out by M. B. Hustler for the Warner release.

Jolted Bellaire on One of the Bravest

Gotham Pictures has offered a prize for the best exploitation on One of the Bravest, and H. J. Graybill, of the Capitol Theatre, Bellaire, Ohio, is going to let out an awful squawk if he doesn't get it for he worked a stunt that shook the entire county to its foundations and the rumble has not yet died down.

You can guess by the title that this is a fire picture. Naturally Mr. Graybill figured that a tie-in to the uniformed fire department was a good thing, so he declared them in for a cut of the receipts.

With this for a foundation he planned an elaborate fire hoax. He collaborated with the police and fire departments and had things all arranged. There are three fire companies, so the two distant companies moved their apparatus in toward the business district about half past eight on a Saturday night and the entire police force was stationed to make prompt traffic hold-ups to guard against accidents.

Just before 9 o'clock the siren sounded, and at the same time red fire was lighted in the second story of a building near the theatre as well as on the roof. It looked as though the whole business district was doomed.

About nine-tenths of the entire town followed the engines to the scene of the raging inferno and chafed because the firemen were so slow in getting the water on the blaze when suddenly a banner was broken out announcing the Firemen's Benefit at the Capitol.

Most of them laughed and went on their way, but so many telephone inquiries poured into the newspaper office that the editor got sore and wrote a scathing editorial against the stunt. It added largely to the advertising, but the more serious minds in the Chamber of Commerce took it seriously and spanked the fire and police departments and made them promise never to do it again and the City Fathers clinched the promise by enacting an ordinance prohibiting the use of city-owned apparatus for advertising purposes.

Mr. Graybill should worry. Most of the town is with and for him and he played to a business that bulged the walls.

Beats All Records

H. C. Farley takes the prize. For The Iron Horse had had fifty engines in the lobby of the Empire Theatre, Montgomery, Ala.

These were in photographic form and were the collection of a prominent railroad man. Included were pictures of the old wood burners down to the modern oil engines. It made a wonderful showing.

Church Guild Liked Moana Treasure Hunt

Getting Moana over is a problem to some houses. It's so different from the usual picture that some managers seem to be afraid to go out and get the business. Others find it easier than usual.

In the latter class is Terry McDaniel, of the Strand Theatre, Montgomery, Ala. He invested $20 in prizes to be given as the rewards for a treasure hunt in one of the public parks in connection with a children's fair sponsored by the Ladies Guild of one of the largest churches.

Because of the prominence of the sponsors, many merchants included mention of Moana in their advertising though before they had always refused to co-operate with the theatres. Using such lines as "Who is Moana?" or "What is Moana?" they aroused a curiosity that inspired a newspaper cartoonist to copy the phrase as the caption for one of his front page drawings.

In addition to the prizes on the treasure hunt, the theatre gave passes to be planted at each of the five "cue points" in the hunt, which was participated in by 500 children.

For a week before the showing the theatre ran a series of slides, spelling the name, letter by letter, and winding up with a fact slide giving the necessary information.

As a result this non-story picture broke the house's midweek record.

This Helped

The telephone stunt is old, but Ernest Morrison gave it a new edge when he used it for the Howard Theatre, Atlanta.

He had a girl with a nice voice call up practically every telephone in the book. She explained that she was "the personal representative" of Gloria Swanson, and had been sent by the star to herald the coming of The Untamed Lady at the Howard. This proved to be a better business maker than the usual straight theatre announcement.

SEARCY'S LOST WORLD MONSTERS COST HIM 2,500
But pesos, not dollars. The U. S. cost was $42, including four days trucking in Guatemala City. The animals were so realistic that they scared the Indians, but the whites turned out in force to see the picture.

Buys Three Columns and Uses But One

Gets Good Co-op On His Secretary

Co-operatives pages are not as frequent as they were for a time, for ideas have changed and for the time being co-operation has waned, but the Rialto Theatre, Bozeman, Mont., got a nice page through hooking the story of His Secretary to women's wear.

HOOKED TO HIS SECRETARY

A jeweler, a suit store, a milliner, a hosiery company and a beauty parlor were the participating advertisers, and if you know the story you will realize that they all belonged in the display. Each advertisement is distinctly tied to the production, and we think that this makes the best co-op to come in in some considerable time. You can get merchant participation if you offer them the right title and story.

Reverse Cut Has A Display Value

This reverse cut for the Circle Theatre, Cleveland, drops about five inches across a four column space, a nice proportioning. It is not a straight reverse, but a halftone background made with the cut as a whole and with the lettering cut out to gain a full white. It is for this reason that the portrait of Miss Costello is outlined in white.

The chances are that had the portrait been a halftone and the reverse a straight line cut the halftone would have been laid on the line cut negative, trusting to the difference in tone to make it stand out. And probably it would not have come through. Making the entire plate at one operation gives a grey instead of a black ground, but it gives a better display to the portrait.

The lettering is so clear that it comes through very nicely, but the mortise for the Charleston lessons gets the better display because it is more forceful.

There seems to be a growing use of the halftone reverse as distinct from the line cut reverse. It does not give as strong a black but it gives a better contrast because the stipple prints up better. In the line cut the reverse is a solid surface and unless it prints a distinct black it loses value. In rapid work with newspaper conditions a large solid surface seldom does come up a full black. It is better to accept a lighter ground in which each tiny stipple prints as a unit than to try for a solid black and get a streaky grey.

Try it some time if you feel that you simply must have a reverse.

Odd Art Display Chief Attractor

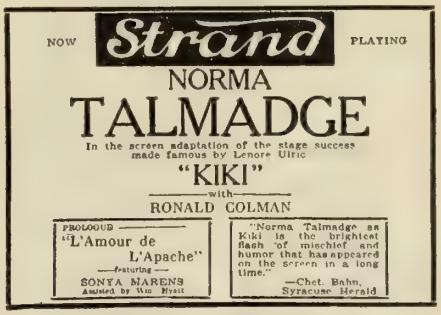
In Chicago an 85 by 3 is rather a large space. It runs to about 18 column inches at a fancy price per line. But the Roosevelt Theatre took the space and gets more out of what many would consider to be waste than it does from the actual advertisement. Not many cuts sell tickets in their own

VERY EFFICIENT

right, but here the cut, in conjunction with the name, will be a good seller. People are interested in Norma Talmadge. The cut suggests something very different from her usual characterizations. It is interesting and so they read that single column advertisement merely to get the details. They have been sold on the idea of going before they start to read. The straight display uses few large lines. It goes down to considerable six point, but it is all displayed so as to be read without effort and we believe that this got more attention than any other space on the page. As a single column display it would have not carried great punch, but as the caption to the interesting cut it packs an enormous wallop.

Cliff Lewis Shows He Still Knows How

As we told you lately, Cliff Lewis, of the Strand Theatre, Syracuse, has gone in for larger spaces and original art work, but now and then Cliff gets out one of the old-timers to demonstrate that he still knows how. Here's one for Kiki.



FROM CLIFF LEWIS

This is 40 lines over two, not a full three inches, and yet he tells about all there is to stay in 4½ column inches. He might have made the title a trifle larger, perhaps, for Kiki has some sales value as a title apart from the star, but he evidently argues that Miss Talmadge's name is worth more to him, and he splashes on that.

He uses a press notice, but it is from the local critic and carries more weight than the out-of-town stuff, and he only uses the local man's appraisal because it is so much

A HALFTONE REVERSE ON THE LITTLE IRISH GIRL

Makes One Space Sell for Four Houses

stronger than the average. It is a nice small all-type display that cannot well be beaten.

It's too bad they told Cliff he could use more space, for he was turning out some fine models.

Sells Stella Dallas On the Price Appeal

The Century theatre, Baltimore, takes a new slant on Stella Dallas. A note at the head of the space announces that Stella had been booked in Baltimore for a road showing, but that they had been able to obtain it to be shown at regular prices.

FIRST TIME AT OUR POPULAR PRICES!
CENTURY THEATRE
THE MOST APPEALING DRAMA EVER SCREENED!
NOTE - This picture was booked to play Baltimore as a road show at $2.00 prices. By making the producer a record guarantee we are enabled to present it to our patrons at our regular prices.
REMEMBER -ONE WEEK ONLY-
STELLA DALLAS
OLIVE HIGGINS PROUTY
The HENRY KING Production
"STELLA DALLAS"
Every neighborhood, town, hamlet and city has its romantic girl.
She is the kind of a girl that makes Main Street and Broadway talk.
She is the kind of a girl that's everything to everybody.
Her love-life is an epic of Humanity in its probings of one woman's heart.
"STELLA DALLAS" is her name.
GREAT AS A BOOK
GREATER AS A PLAY
GREATEST AS A PHOTO DRAMA
ON THE STAGE
"LULLABIES"
"The Hemstreet Singers"
Ronald Colman
Alice Joyce
Douglas Fairbanks Jr.
Lois Moran
BELLE BENNETT

FULL BUT EFFECTIVE

This puts a real kick in the announcement, and probably got a lot of extra money, but the play is nicely sold as such with the thumbnails of the characters, the tie to the book in the main cut and a lot of talk that has to be crowded into the generous space.

As a general rule there is too much talk here, but we believe that the initial announcement will get a sufficient interest in the attraction to gain a careful reading, and it is all capital copy, mostly from the plan book.

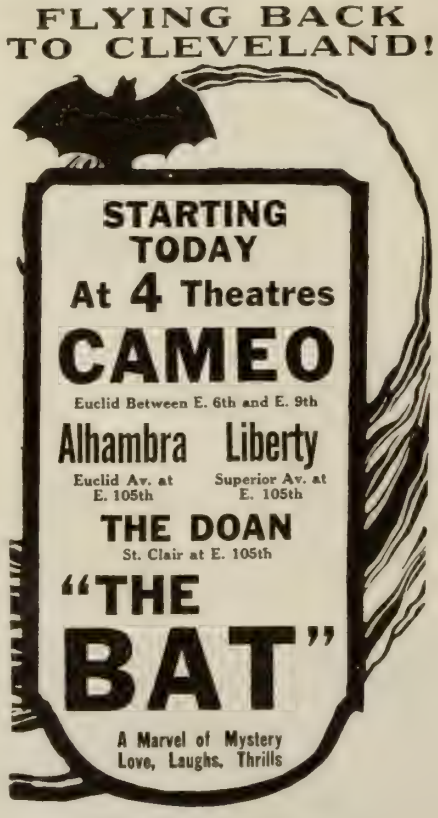
Those portrait cuts are rather poorly done, but they serve their purpose, and they at least have the merit of being clear and distinct. They are kept free of backgrounds and unnecessary detail and in spite of their crudity they carry the suggestion of strength. The three column space drops about 11½ inches, but it is space well used, and the engagement would seem to call for extra length.

What we like best about the display is the fact that in spite of an unusual amount of cut and almost too much copy, the arrangement is such that the space does not appear to be crowded. The same amount of copy without those small cuts would have been too much. The cuts serve to lighten the display; a device worth remembering.

Combination Bat Ad Sells Four Showings

It takes a space only 105 lines across two to sell the return of The Bat to the Cleveland houses. Following the run at the Stillman, the play was reserved for a period and then released to the popular price houses, showing in four of them simultaneously. None of these is in a financial position to make a heavy display, but the four can cover a large space effectively.

Dividing the cost gives each the value of the full display, and the design effectively carries out the idea of the line.



SELLING FOUR BATS

M. A. Malaney sold the production so thoroughly at its first showing that it is not necessary to offer any further sales argument. The only point is to tell where the play is to be seen, and this is done with a minimum of talk and the largest possible display. As each house draws from a different section, there is no confliction, and the combination space is of real value.

What we particularly like about this layout is its boldness and effectiveness. There is not an excess word in the space and not a word missing. You get four houses well played up and you get practically the entire message at a glance. This same art layout, with different copy, would do as well for a single house.

Plenty of Picture For a Volga Title

Using 130 lines on three for The Volga Boatman, the New Theatre, Baltimore, uses a lot of cut material that does not mean a very great deal. As this was a second week announcement, perhaps this does not matter,

HELD— FOR SECOND BIG WEEK!
The Picture That Has Taken Baltimore BY STORM!
NEW Whitehurst Theatre
CECIL B. DE MILLE'S MASTERPIECE
"The VOLGA BOATMAN"
By LENORE J. COFFEE
Adapted from Konrad Bercovici's novel
with WILLIAM BOYD, ELINOR FAIR, VICTOR VARCONI, JULIA FAYE, and THEODORE KOSLOFF
Stirring! Thrilling! Fascinating!
Of modern Russia, romantic yet more than a romance, melodramatic yet vastly bigger and finer than mere melodrama a human story of the love of a Princess and a plebeian boatman, filled with tragedy appeal, humor, remarkably gripping swift-moving, fascinating absorbing. Incomparably the greatest film achievement of the decade
ALSO HELD OVER!!
RUSSIAN CATHEDRAL QUARTETTE
Mlle. Lena Moscova
Famous Russian Soloist

FOR A HOLDOVER

but the cuts do not suggest bigness because they are small and none to well done. There is too much black to the two small ones on the left, and the same might be said of the scene group. Only the cut on the right stands out to suggest strength and boldness, giving the right suggestion for this big production. There are some titles which can be well advertised with many small cuts, but a special feature is better handled with a cut of a size and holdness to suggest its merit. Here the type sells much more strongly than the illustration. When you get vignette cuts like the two over on the left border, get the printer to rout away the black shadows. These cuts would have had more than double effect had the background been left off, and since the artist lacked the intelligence to appreciate this fact, it will pay the exhibitor to correct his shortcomings with a file and chisel. Newspaper space is no place for a lot of ink smudge. Make your cuts stand out instead of sinking them into a black mass that may or may not be artistic. Apparently the theatre realized this and sought to get display with white space in front of the faces, which did not quite get the effect, though white space in this display is of real value.

Try Mikeade instead of a sundae when you play Mike in the hot weather. It was a wow when it was used by the Strand Theatre, Robinson, Ill. Just lemonade colored with vegetable coloring to a bright green and with a dash of mint added. It was declared to be "As refreshing as Sally O'Neil's smiles."

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Michigan Exhibitors Move to Protect Public

Moving Picture World Bureau, Detroit, June 21.

OWING to the large number of alleged wildcat theatre building schemes that loomed up during the past spring as bait for the men and women who knew little or nothing of the motion picture business, the Motion Picture Theatre Owners of Michigan has just inaugurated a novel advertising scheme designed to warn people of the many pitfalls awaiting them in stock or building deals that have not been thoroughly analyzed.

The first of these ads appeared in the Detroit newspapers last week, with the last paragraph telling the whole story:

"We do not want to discourage legitimate expansion, which must come. We do want to protect you from regretting an investment after it is too late."

The theatre owners' committee plans to continue the advertising campaign through the summer and the coming winter and special printed information on the motion picture business is being made available to investors not thoroughly acquainted with the inside workings of the trade.

HARRY LONG RETURNS

Harry Long is having a homecoming. The former Detroit boy, who has been managing theatres in Denver, Milwaukee and other western points during the past five years, returned to Detroit, his home town, last week, to take charge of the Broadway Strand Theatre for Universal. In his spare moments, Harry is holding open house, welcoming his many friends here in the show business.

DENNY AGAIN

Reginald Denny, Universal star, visited Detroit last Sunday and Monday and was royally entertained and interviewed by the Detroit press. Denny was given a huge key to the city by Mayor Smith and also officiated at a baseball game between Detroit and Boston at Navin Field. On Monday evening about 100 exhibitors were guests at a dinner tendered Denny at the Detroit Yacht Club. Preceding the dinner, Denny was given a fast speed boat ride on the Detroit River and was caught in a heavy shower which drenched him to the skin. However, he suffered no ill effects and after speaking over the radio, WWJ, Monday night, left for Chicago.

BACK TO SUNDAY

Beginning Sunday, July 18, the Capitol Theatre will change is opening day back from Monday to Sunday, as originally instituted. This is probably due to the fact that when the new Michigan Theatre opens in August, Publix attractions will be transferred to that house and these all open on Monday.

NEW KOPPIN HOUSE

The official opening of the new Lasky Theatre, Joseph Campau and Davison avenues, took place last Friday night. The Lasky is the latest of the George F. Koppin string and is one of the largest, seating 2,000, all on one floor.

COHENS CLOSE FOR REPAIRS

For the first time since they took over the house, Ben and Lou Cohen will close the Colonial Theatre, downtown first run house, about July 10. This will be done in order that the house may be completely redecorated and renovated for the new season. At present the Cohen Bros. are working tooth and nail on plans for their million dollar Fort street theatrical enterprise.

Benton Buys Out Saratoga Springs Opposition

Moving Picture World Bureau, Albany, June 22.

WILLIAM E. BENTON, of Saratoga Springs, owner of a chain of theatres in northern New York, has taken over the Empire in Glens Falls and wiped out competition in that city, in so far as first runs are concerned. The Empire has been operated by C. H. Buckley, of Albany, and there has been a sharp fight for patronage between the Rialto, owned by Benton, and the Buckley house. According to present plans, road shows will be brought into Glens Falls this coming winter by Benton, and during a part of this summer the Empire will be turned over to a musical stock company. The company is one of the most important that has transpired in northern New York in several months.

RATTLING THE SKELETON

The secret is out. Harry Rose, manager of the King Theatre in Troy, resembles a preacher. Last week, Mr. Rose, in talking over days gone by, admitted that he once held a local preacher's license, but that he decided not to enter the ministry, and came to Troy to manage one of his brother's theatres.

FILM EXCHANGE BUILDING

Exhibitors coming to Albany will find a vast change along Film Row in the near future, for the new Film Exchange Building, being constructed in units on the outskirts of the city, is rapidly nearing completion. The Universal exchange will be the first to move this month, and others, including the Metro-Goldwyn, First National and Warner Brothers, will follow in quick succession.

DANA ON VACATION

Pete Dana, who draws down his weekly stipend from the Schine brothers in Gloversville, struck town last week, as the first stop on a two weeks' vacation.

PAY IF YOU WALK

If a child can walk, then a ticket is demanded of that child when he enters the Palace Theatre in Troy. Of course, if a child creeps or just toddles, that is probably a different proposition. But at any rate, George Marcoux, manager of the house, has a sign in the lobby to the effect that every child capable of walking must have a ticket and that babies are barred from admittance.

PRE-RELEASES

On account of the metropolitan crowds that will flock to Saratoga Springs during the racing month of August, William E. Benton, owner of the Congress Theatre there, has arranged to run only pre-release films during the month.

VISITORS

Film Row said "hello" last week to Julius Byck, of Tannersville; Louis Buettner, of Cohoes; Charles Sesonske, of Johnstown; Betty Feuer, of Schenectady, and other exhibitors.

REALTORS

Uly S. Hill, manager of the Strand houses in Albany and Troy, and Joseph Saperstein, manager of Harmanus-Bleecker Hall, might qualify as real estate salesmen. In other words, both men have been working for several weeks past in renting stores. At the new Mark Ritz, all but one of the stores have been rented by Mr. Hill, while Mr. Saperstein has a 100 per cent. record with the stores that have been built in front of his house.

BANKRUPTCY

The Astor Theatre in Troy went into bankruptcy last week, when Jack and Charles Deitcher, the owners, filed a petition in bankruptcy court with liabilities of $21,000 and no assets. The house has not been running of late except for a short period when it was taken over by Austin Interrante.

BUCKLEY BUYS

C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, spent a portion of last week in New York City, contracting for pictures for the coming year.

Seidler & Smiths Increase Toledo Chain

Moving Picture World Bureau, Cleveland, June 21.

J. A. SEIDLER, Martin Smith and A. J. Smith have added the Savoy Theatre to their string of Toledo houses. The house was purchased from Clarence Miller, the former owner. Smith, Seidler and Smith now control the Eastwood, East Auditorium, Royal, National, Pastime and Savoy Theatres, all of them located in Toledo.

NAME CHANGE

In the future all mail going to the Liberty Theatre, Dunkirk, Ohio, should be addressed to the Grand Theatre. The change of name was effected by F. H. Sosman, the new owner, who recently purchased the house from L. Douglas.

"PARADE" CLOSES

"The Big Parade" closes its engagement at the Hanna Theatre after eight weeks. It is said the road show production is being withdrawn entirely during July and August, regardless of its continued business, both in Cleveland and elsewhere.

NEW 2,000-SEATER

A new 2,000-seat combination vaudeville and picture house will be built at Kinsman road and East 143d street by Messrs. Greenwald and Stecher. Plans for a commercial building and theatre at this location are now being prepared by Nicola Petti, a local architect, who has been specializing in theatre construction.

TOURING LOEW TIME

Phil Spitlany comes home on July 4th for a two weeks' engagement at the Allen theatre. Phil was musical director at the Allen for four years. He left here several months ago to direct the orchestra at Loew's State Theatre, Boston. He is scheduled to make a ten weeks' trip around the country appearing at the big Loew houses. There'll be a warm reception waiting for Phil when he comes home.

LOEW CLOSES ONE

Following its usual custom, Loew's Ohio Theatres, Inc., has closed the lower, or Superior Mall Theatre for the summer. The Mall is really two theatres, one over the other. Each is complete. One is on the upper, or Euclid avenue level. The other is on the lower, or Superior avenue level. They are both under one roof. The upper, or Euclid avenue Mall will continue to operate throughout the summer.

Big Chicago Building Boom Continues

Moving Picture World Bureau, Chicago June 21

BUILDING activities in the Chicago territory continue unabated. At Galesburg, Ill., Bondi Brothers are having plans drawn for a theatre to cost about $2,000,000, which is to be erected on the northeast corner of Main and Kellogg street in the heart of the business district. Plans are being drawn by Rapp and Rapp of this city. At Kankakee, Ill., a local company has been organized to finance the construction of a theatre and apartment building to cost about three-quarters of a million dollars.

At Rockford, Ill., the Van Metre interests have started work on a theatre that may be taken over by the Orpheum circuit when completed.

At Greenville, Ill., R. W. Hickman is erecting a theatre building at College avenue and Third street.

In this city, B. & K. opened its Norshore Theatre on Howard avenue last week. L. & T. has two more theatres building that will be opened this year, the Belmont and the Congress. The National Theatre Corp. expects to finish the Avalon on the south side and the Paradise on the west side.

Karzas will open a theatre at Hammond before September 1, and the Great States Theatre circuit has several houses under construction throuhout the state.

ASCHER HOUSE

The Ascher circuit will soon have the new Sheridan Theatre on Sheridan road at Irving Park boulevard ready for opening and the Hiland Theatre on the south side and other projects they are interested in will be rushed to completion.

Edward Bloom of the South Shore Theatre Corporation will soon start work on a house at 75th and Kingston avenue on the far south side and the Fitzpatrick and McElroy circuit are completing plans for houses in their territory.

TWO FOR MARKS

The Marks Theatres circut are putting finishing touches to the Granada Theatre on Sheridan road at Devon avenue and the Embassy Theatre at Fullerton and Crawford avenue on the far west side.

STAFF OF NORSHORE

The executive staff of the Norshore Theatre is headed by J. W. Deubach, who was formerly associated with Morris Gest in the presentation of "The Miracle." Walter Davidson is in charge of the orchestra and Clarence Haines will preside at the organ. The policy of the house is features and three de luxe presentations on the stage daily. All but 300 seats of the 3,500 are on the main floor, the 300 being on the small mezzanine floor of the theatre. A drive is being made to bring much of the patronage from the towns along the north shore as far up as Waukegan.

EMPIRE CHANGES HANDS

The Empire Theatre Enterprises is reported to have sold the Empire at 673 West Madison street to J. J. Drell for $275,000. The house will be remodeled and the management, under Robert Schoenecker, will pay a rental of $22,000 a year for the next five years.

QUARTO ADDS ONE

Vincent Quarto of the De Luxe at Lake Forest has added the Bartlett at Highwood to his circuit and will show pictures exclusively in the new house.

ROGERS PRESENTING

Harry Rogers will have charge of the presentations at the Harding and will have thirty people in the show to be staged during the week of July 4th.

CLIFFE BUYS

T. M. Cliffe has taken over the Court Theatre at Sycamore from Walter Owbridge and will make several improvements in the house.

GOLF TOURNAMENT

The big event of the week is the golf match of the film men and exhibitors to be held on June 25th at Olympia Fields. Many prizes have been contributed by the trade and several of the stars from the West Coast have sent on contributions for the event.

NATIONAL THEATRES LEASE

The National Theatres Corp. has leased the new theatre that is projected for 91st and Cottage Grove avenue on the far south side of the city. A. Cotter of 9 West 22nd street is in charge of the project and it is planned to cost about three-quarters of a million dollars.

ORPHEUM HOUSES

According to Marcus Heiman, president of the Orpheum circuit, they now have new theatres under construction in Chicago, Seattle, Omaha, Madison, Wisc., and Sioux City, Iowa. The first house of this list to be opened, no doubt, will be the fine new Palace that is rapidly being rushed to completion in Chicago at LaSalle and Randolph street.

HEYDE OPENS THIRD

Phil Heyde has opened his new Arcadia Theatre at Olney. This gives him three houses there, the Arcadia, the Elk and the Alco.

COLONEL CAMPBELL VISITS

Colonel T. C. Campbell of the Tulane, New Orleans, was a business visitor in the Chicago market last week and is optimistic over the business outlook in his part of the country.

PARAMOUNT EXPLOITEERS

Edward Wall has been named as exploitation representative for the Famous Players Chicago headquarters, Bill Danzinger having resigned to join the Fischer-Paramount Theatres at Madison. D. A. Ross of the Atlanta offices and H. H. Hurn from the Peoria offices have been transferred to Chicago.

THEATRES DAMAGED

The bad rainstorm of the past week resulted in damage to several theatres in the city and the new Tower orchestra pit was flooded by the big downpour. The roof of the Palace was damaged by the storm and the Midway on the south side also suffered some.

KARZAS NEWS

Harry J. Corbett, for the past three years manager of the Woodlawn of the Karzas circuit, has been named as manager of the new North Center at Lincoln and Robey streets, succeeding J. L. McCurdy, who resigned to take up other dutles. Jack Evans has been named as house manager of the Woodlawn and Charles Busse has been made assistant manager. The new house being built by the Karzas circuit at Hammond has been named the State and is expected to be ready for opening about September 1st. The house will show de luxe programs and will seat about 3,000 people. The Aragon of Karzas circuit will open about July 15th. Al Sobler, late of the Midwest Theatres, will handle the publicity.

Metropolitan To Stay Open in Winnipeg

Moving Picture World Bureau, Ottawa, June 22.

THE Metropolitan Theatre, Winnipeg, one of the largest cinemas of the Manitoba capital, was to have closed for the summer on June 5, but current business looked so promising that it was decided to continue operations. Announcement is now made by Manager Walter F. Davis that the Metropolitan will remain open and Manager Davis has booked a number of big pictures to maintain excitement. Davis took over the management of the house last spring when it was playing both pictures and vaudeville. The vaudeville was dropped, however, and the house has performed a comeback under his direction.

THEATRE MEN FINED

Police officials of Montreal, Quebec, are prosecuting theatre employes and not the theatre proprietors for the admitting of minors to performances without proper adult escort. As a result of a crusade, three employes of neighborhood houses were fined in court on June 18. Frederick Bastien of the Alexander was fined $25 and costs; Paul Brisebois, Passe Temps, $15 and costs, and Albert Paquette, Rex Theatre, $10 and costs.

Air Mail Benefits Twin City Exhibitors

Moving Picture World Bureau, Minneapolis, June 20.

THE air mail service established in June between the Twin Cities and Chicago promises to be a great boon to distributors. It will speed up the delivery of new reels, films replacements, and will cut down telegraphic expense by permitting a greater amount of mail correspondence Arch Coleman, Minneapolis postmaster, announced last week that the air mail line would be discontinued if it was not patronized more freely, but it is generally thought that business will increase to a point where the permanency of the service is assured.

DROUGHT ENDS

A long drought which has threatened crops of the Northwest ended last week with some heavy rains which have been of inestimable benefit to the farmer. The rains were welcomed alike by exhibitors and distributors, who know what effect good crops in the Northwest have on the attendance at motion picture theatres.

SUNDAY SHOWS

Sunday pictures were shown for the first time in the history of Cresco, Iowa, recently as the result of the withdrawal of the Sabbath ban by city officials. Fred Hinds, who owns the Chesco Theatre, is work in harmony with the church people, and promises that he will not start his Sunday pictures until after church hours if decreased church attendance results. The first Sunday he made a personal check of the churches and was gratified to learn that attendance was better than average.

CHANGES AND SALES

Gertrude M. Stone will manage the Ross Theatre at Stanley, N. D., which has been reopened. The new Palace Theatre at Waverly, Iowa, has been thrown open to the public. Edward Thiel has bought the Kay Theatre at Marcus, Iowa. T. G. Houck and R. V. Hokabout have taken over the Midway Theatre at Diagonal, Iowa, and have renamed it the Rose. Dr. E. J. Pirsch has bought the Rex Theatre at Winthrop, Minn., from E. J. Rekow. His brother, H. A. Pirsch, will manage it. The American Legion Post at Alton, Iowa, has sold its interest in the Legion Theatre to Homan & Hoxmeter. The Legion has operated the theatre for two years.

O'TOOLE RE-ELECTED

J. E. O'Toole, Minneapolis branch manager for Producers' Distributing Corporation, was re-elected president of the Minneapolis Film Board of Trade at a special meeting held recently. Other officers will continue for another six months, when their terms expire.

SAXE VS. FISCHER

Conflict between the Saxe interests and Fischer's Paramount theatres chain in Madison, Wis., is foreseen with the leasing of a site for Saxe's new million dollar Capitol Theatre.

MANAGER ACCUSED

A warrant charging grand larceny has been sworn out against Al Hicks, formerly manager of the Majestic Theatre at Madison, Wis., who is missing. He is alleged to have taken $350 of the theatre's funds.

SALES

The Princess Theatre at Janesville, Minn., has been sold to Mrs. Irene Cahill by James Gallagher. The Liberty Theatre at Hinckley, Minn., has been purchased by L. L. Cote. A. O. Luebke has taken over the lease of the Cozy Theatre at Grey Eagle, Minn.

Kopoulos to Build New Kansas City House

Moving Picture World Bureau Kansas City, June 20.

STILL another new theatre for Kansas City is to be built. A motion picture house and three storerooms is the development the Columbia Amusement Company is planning on a 70-foot frontage at 2418 Indiana avenue. The theatre will have a seating capacity of 1,100 and will be equipped with such conveniences as "cry" and smoking rooms. The exterior of the building, designed by DeFoe & Bescke, Kansas City, will be brick and terra cotta in Spanish adaptation. The theatre will be opened about September 1. James Kopoulos is president of the company, while E. S. Sutter will manager the theatre.

"SAFE CRACKING WEEK"

This week was "safe cracking week" in Kansas City and territory. Robbers rolled the safe of the Gladstone Theatre, a suburban house of Kansas City, to the orchestra pit, hammered off the door and obtained $304, while two safes were hammered open at the United Film Ad Service, but the "haul" was small, $1 being obtained from one safe and $37 in stamps from the other. At Sedalia, Mo., robbers in the Sedalia Theatre were frightened away after they had knocked the combination off the safe, taking nothing.

SALLY COMES HOME

Billy Beck, Kansas City actress, known as Sally Rand, was almost "given the town" on a visit last week. She was the guest of just about everything in the way of civic clubs and organizations.

THEATRE NOTES

The Varsity Theatre, Lawrence, Kas., will be closed next week and work will start at once on $125,000 remodeling plans. The Beaufort Theatre, a suburban house of Kansas City, has been purchased by Earl E. Jamison, manager of Exhibitors' Film Delivery Service.

VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; Frank J. Celoud, Dickinson Enterprises, Lawrence, Kas.; "Dad" Wagner, Eureka, Kas.; Ben Hill, City Hall Theatre, Belton, Mo.; E. E. Sprague, Lyric, Goodland, Kas.; Kenneth Howard, Dickinson Enterprises, Lawrence, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

FELD RETURNS

He can't remain away from old haunts very long at a time. Therefore, Milton Feld, formerly managing director of the Frank L. Newman Theatre in Kansas City, but now assistant to Sam Katz in organization duties of Publix Theatres, was in Kansas City this week, mixing business with old friendships.

VISITS ST. JOE

C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, is in St. Joseph this week looking after details of a slide advertising contract between exhibitors of that city and merchants.

Circle Co's. New House Is Named "Indiana"

Moving Picture World Bureau, Indianapolis, June 22.

WITH all the excitement of an election or the christening of a newborn baby, directors of the Circle Theatre Company have selected a name for the new $1,000,000 motion picture theatre and recreation center which they will start building in August in West Washington street next to the Claypool Hotel.

After searching through the classics of Grecian and Roman literature, the folklore of many nations and histories of the world to find a name that would suit the type of enterprise planned, the eight directors finally decided that they could choose none better than that which would honor the state, "Indiana."

SUNDAY SHOW FINE

Ira Stevens, manager of the Whynot moving picture theatre of Greenfield, was found guilty of violating the city ordinance against giving a picture show for profit on Sunday, by a jury in the city court. Mr. Stevens was fined $1 and costs. He appealed the case to the circuit court.

LOEW BUYS

The Victory Theatre and the Sontagg Hotel together with all the other holdings of the Standard Realty Company of Evansville, has been sold to Marcus Loew, Inc., of New York City for a figure in excess of $1,000,000. The Marcus Loew company has already announced plans for remodeling and improving the theatre, and will take over its holdings August 16.

DUVALL—MORGAN

J. Roland Duvall, assistant manager of the Palace Theatre, was married Saturday to Betty Morgan of Richmond, who for the last two years has been touring with the Mansfield dancers. Mr. Duvall was Republican candidate for Congress.

Many Theatres Close In Omaha District

Moving Picture World Bureau, Omaha, June 19.

SEVERAL theatres throughout this district has closed for the summer months. Among them are the Rex Theatre, Western, Neb.; Star Theatre, Heartwell, Neb.; Princess Theatre, Elkhorn, Ia.; Cantril Theatre, Cantril, Ia.; Selk Theatre, Scotia, Neb.; Strand Theatre, Menno, South Dakota; Opera House at Maxwell, Neb.; and Opera House at Ulysses, Neb. The Prague Theatre at Omaha is closed every day except Sunday for the summer months. The Lyric Theatre, Stockham, Neb., has been closed for repairs, but has reopened.

VISITORS

Among the out-of-town exhibitors who were in Omaha recently were W. E. Craft, Sidney, Ia.; Mr. and Mrs. A. Burrus, Crete, Neb.; F. M. Honey, Sterling, Neb.; Roy Hedrick, Havelock, Neb.; W. A. Bower, Onawa, Ia.; Charles Prokop, Wahoo, Neb.

SCHMULBERGER HERE

P. A. Schmulberger, owner of the Opera House at Denison, Ia., who has been taking treatment at a hospital for his foot for some weeks, was in Omaha recently looking over things at the exchanges.

MORE CLOSINGS

The Star Theatre, Maxwell, Neb., has been closed permanently, it is announced. The Opera House at Alvord, Ia., has been closed for an indefienite period.

NEW STAR

The Star Theatre at Carroll, Neb., is soon to occupy a new building at that place. The old one has been closed and the new one is soon to open.

San Francisco's Irving Attracts Attention

Moving Picture World Bureau, San Francisco, June 19.

THE new Irving Theatre, the first large moving picture house in the Sunset District, opened June 10, is coming in for much attention, being one of the finest suburban theatres yet opened in this city. A distinguihhing feature is the entrance tower topped by a loggia. The large lobby is in Italian Renaissance, with wide stairways leading to the mezzanine, wrought-iron balustrades forming the decorative feature. The foyer and huge dome of the auditorium are decorated by mural paintings done by William Chevalis. William McKinney heads the Irving Theatre orchestra, with Stewart Farmer at the organ. Harry Sack, one of the owners, is manager.

LOOKING FOR UNITED SITE

Sid Grauman, former San Francisco theatre owner, was a recent visitor in his old home town, with Joseph M. Schenk, Lou Anger and Edwin Loeb, of Los Angeles. He stated that a site was being sought for a local theatre for the United Artists' chain, recently announced.

MILITARY BAND

Manager Edward Smith, of the St. Francis Theatre, gave patrons of this house a musical treat in connection with the commencement of the run on "The Unknown Soldier." He secured the 30th United States Infantry Band for a series of concerts before the band was sent to Camp Del Monte for field training.

BOOKS FOR ADMISSION

The semi-annual one-day drive for books to stock the library at San Quentin Penitentiary took place recently at the Warfield Theatre, when one or more books were accepted in lieu of a ticket. The usual cash receipts were scarcely disturbed, while several hundred books were secured for the prison library. Incidentally, the theatre came in for some excellent publicity.

POLICY BROADENED

The Cameo Theatre at Santa Cruz, conducted under the direction of J. A. Harvey, has been remodeled and enlarged, and a change made in the policy, dramatic productions being offered in addition to moving pictures.

LIVERMORE REDECORATED

The Livermore Theatre at Livermore, taken over recently by James Lima and John Peters has been remodeled and redecorated, transforming it into an unusually attractive house.

VISITORS

Among the recent visitors at San Francisco have been J. W. Bascom, of Mt. Shasta City; W. S. Lester, of Turlock, and John Distasio, of Sacramento.

GETTING IN RIGHT

C. L. Jacoby, who recently assumed the management of the Oaks Theatre, Berkeley, speedily won the affection of the youngsters of the neighborhood by asking them to attend a matinee performance free of charge.

TRAVEL LIBRARY

Edward Mayer, secretary of the department of visual instruction at the University of California, states that about two hundred travel pictures are now on hand for distribution to schools and churches, these covering forty-eight countries. Booklets describing the films and stereopticon slides available have been prepared.

Brown Closes Three in Washington State

Moving Picture World Bureau, Seattle, June 18.

LON C. BROWN has closed three of his small houses in towns in the northern part of the state, due to poor business and a losing cause. Brown is widely known as a first-class showman, and it is safe to say that if he cannot get by, there is no business to be had. Brown will continue to operate his houses in Snohomish and Granite Falls. The Ince, Carnation, the Duval, Duval, and the Redmond, Redmond, have been closed and the houses are being dismantled.

BOARD ADOPTS RULE

Due to several mixups in dates, of a more or less serious nature, caused by exhibitors shifting play dates, the Northwest Film Board of Trade has issued a bulletin and cards that will be displayed in every exchange, reading as follows: Imperative Rule.—Pictures Must Be Paid for in Full, as Originally Booked, Before Play Dates Can Be Set Back. (Signed) Northwest Film Board of Trade. This arrangement exists in practically all other exchange centers. Portland and Seattle are among the very few cities where the regulation was not in effect. It is believed that the exhibitors will find that the ruling works out to their own benefit.

SALE

Collins and Wood have sold the Meridian Theatre, Seattle, to Pace and Cardi.

BOARD ELECTIONS

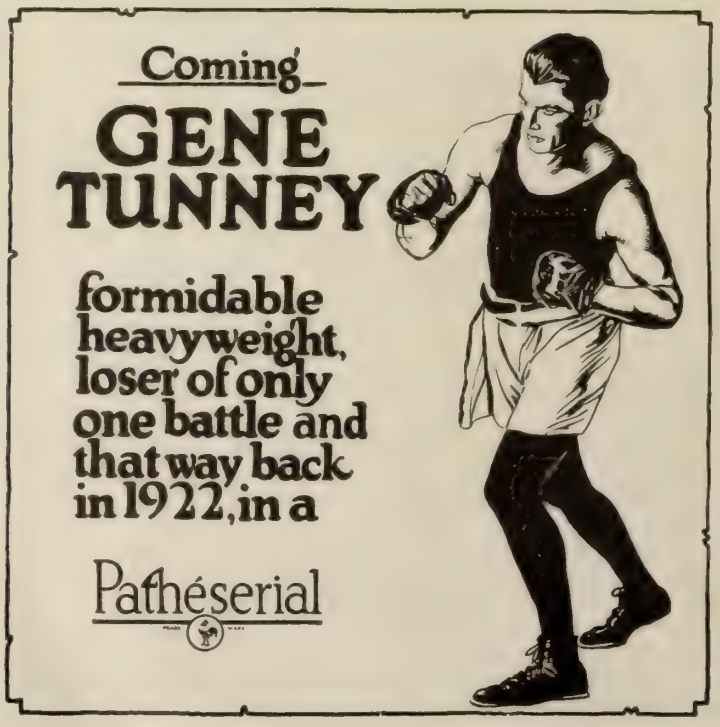
At its Monday meeting the Northwest Film Board of Trade elected three of its members to serve for three months on the Film Board of Arbitration, in accordance with the new ruling. They were: Dave Fraser, Producers Distributing Corp.; Chairman; G. M. Ballentine, Fox, and L. A. Samuelson, Pathe. Joe Brandt, proprietor of the Roycroft Theatre, is secretary. The exhibitors will appoint three members to serve on the new board, within a few days.

ADDS 100 SEATS

R. A. Kelsey of the Ruby Theatre, Chelan, Wash., is completely remodeling and redecorating his house, and is adding 100 seats to his present capacity.

SUMMER SCHEDULE

Will Starkey has put into effect a summer schedule of prices and changes in the Starkey Theatres, Spokane. The Rex and Majestic have gone to three changes and a ten cent admission. The Empress will have two changes, Sunday and Thursday, at a fifteen cent admission.



Columbus Amusement Buys Fourth

Moving Picture World Bureau, Pittsburgh, June 22.

SAMUEL HAIMOVITZ, president and general manager of the Columbus Amusement Company, New Kensington, announces that his company has just purchased the Strand Theatre Building there. The building, two stories in height, houses the Strand Theatre on the first floor, and business offices on the second. Seating capacity of the theatre is 440. The new owners will conduct the house after the expiration of tis present lease, held by Adolph Ferry. The Columbus now operates four theatres in New Kensington, the Liberty, State, Imperial and Columbus.

TO REMODEL TWO

Samuel Gould, of the Gould Amusements, who on July 7, will take over the Liberty and Barnes Theatres, Ellwood City, announces that upon that date both houses will be closed for extensive remodeling and redecorating. Sol (Bud) Silverman, general manager for Gould, will have supervision of these newest acquisitions. He has not as yet named his resident managers.

MOOSE THEATRE

The Moose Lodge at Universal, Pa., on June 14 opened their new Moose Theatre. The house, playing pictures exclusively, is the only theatre in the town and is a one-stody brick structure with a capacity of 500.

Along Exchange Row

With the Men Who Sell the Pictures

Omaha

Moving Picture World Bureau, June 19.

Brooks Tillsworth, salesman for the Pathe exchange, is receiving congratulations on the arrival at his home of a new boy.

WITH WARNERS

Miss Margaret Drexel has taken a position with the Omaha office of Warner Brothers.

TO FRISCO

P. J. O'Brien, who was with the Omaha office of Metro-Goldwyn-Mayer, has been transferred to San Francisco for the company.

CHANGES

A. Mendenhall, former branch manager at Sioux Falls, South Dakota, for Famous Players-Lasky Corporation, has been transferred to Omaha as manager of the company's exchange here, following the transfer of C. F. Rose, former manager here, to Minneapolis.

FLYNN VISITS

J. E. Flynn, division manager of Metro-Goldwyn-Mayer, was in Omaha recently visiting the Omaha exchange of the company.

WARNERS' RADIO

Warner Bros.' portable broadcasting station is to make Omaha one of its principal stops while en route around the world, and will broadcast from a number of theatres in the Omaha territory.

San Francisco

Moving Picture World Bureau, June 19.

James Reilly, formerly of San Francisco, but for the past year with the Denver branch of Producers' Distributing Corp., has returned to the city by the Golden Gate.

BENEDICT

Gerald Hardy, salesman for First National, slipped away recently and when next heard from he was a married man. The honeymoon was spent at Del Monte.

MUEHLMAN MONTH

August has been set aside as Charles Muehlman month at the exchange of First National and already a drive is on for play dates. Mr. Muehlman is one of the most popular managers in local film exchange circles and exhibitors are rallying to make the month a great success.

NEW EXCHANGE

Armand S. Cohn, for six years with the Co-operative Film Exchange, has opened the Sunset Film Exchange at 298 Turk street, with an assortment of features, comedies, novelties and serials.

BUSINESS TOUR

W. J. Lee, of the Supreme Film Company of California, Inc., recently made a business trip to the southern part of the State, visiting exhibitors en route.

Indianapolis

Moving Picture World Bureau, June 22.

Employes of the Metro-Goldwyn-Mayer distributing corporation and their friends and families held their annual outing Saturday at Broad Ripple Park. The program included bathing, boating, games, dancing, etc.

HOST

Herb Jennings, manager of the Palace Theatre, was host last week to 1,500 newsboys. The picture shown was "The Unknown Soldier," a story of the A. E. F. in France.

Kansas City

Moving Picture World Bureau, June 21.

Miss Etha Cramer, United Artists cashier, was among those on the "carefree" list, as was Miss H. Barnett of the Fox branch, and Earl E. Jamison of the Exhibitors' Film Delivery Service. Fred Horn, formerly with P. D. C. in Buffalo, has been added to the sales staff of Fox in Kansas City, replacing Paul de Outa, who resigned, in the Pittsburgh, Kas., and Joplin, Mo., territory.

ODDS AND ENDS

Joseph Bloustine, Paramount, who has been checking percentage engagements in the Kansas City territory, is in Kansas City this week checking "For Heaven's Sake" at the Warwick Theatre. M. Gottlieb, formerly with Universal in Kansas City, but now "U" branch manager in Des Moines, was a Kansas City visitor. The new duties as office manager have been taken over by R. R. Thompson of the M.-G.-M. branch. Art Levy, Associated Exhibitors' branch manager, took a business trip through the southern Missouri territory and reported business good. Paul de Outa has joined the sales staff of the Arctic Nu-Air Corporation.

Minneapolis

Moving Picture-World Bureau, June 20.

Jack Raper, former Fox salesman, and M. E. Montgomery, former Warner Brothers' salesman, have joined the Minneapolis sales staff of P. D. C.

PUTNAM LEAVES

Luther Putnam, Paramount exploiteer, has left for New York, where he will do special exploitation work. His promotion follows some brilliant work done in the Northwest in the way of publicity and exploitation.

ROSE ARRIVES

C. F. Rose has joined the sales force of Paramount, coming from Omaha, where he was manager of the Omaha Famous Players-Lasky Theatre. Ted Mendenhall, manager of the Sioux Falls branch, succeeds Rose at Omaha.

VERA STEADMAN

The screen beauty who adds audience value to Educational-Christie Comedies.

Cleveland

Moving Picture World Bureau, June 22.

Norman Moray, local Warner Brothers' exchange manager, being all sold up in the territory with the 1926-27 Warner product, took the week off to part company with his tonsils. The patient is doing fine, thank you.

RECORD FALLS

William Shalit, manager of the Cleveland United Artists exchange; Milton Bryer and Ike Friedman, proprietors of the Waldorf Theatre in Akron, are busy congratulating each other on the amazing record made by "Stella Dallas." "Stella Dallas" has broken all Akron records by playing continuously at the Waldorf for six weeks.

TIFFANY MANAGER

Sam A. Gerson steps into the post of manager of the newly opened Cleveland Tiffany exchange. His appointment was made by M. H. Greenwald, central division manager. Gerson needs no introduction to northern Ohio exhibitors. He has operated his own independent exchange and he visited the exhibitors in the interest of leading national distributors. Tiffany has an office in the Film Exchange Building, Payne avenue and East Twenty-first streets.

HERE AND THERE

J. S. Jossey, president of Progress Pictures Company, was in New York all of last week. W. F. Rogers, eastern division manager for Metro-Goldwyn-Mayer, paid the Cleveland exchange a brief visit last week.

RUBY ON LEAVE

Oscar Ruby, manager of the local Pathe exchange, didn't fill his fountain pen when it went dry last Saturday. No contract could interest him for the next two weeks for he'll be in northern Michigan coaxing the fish to take a nibble. Assistant Sales Manager R. S. Shrader will personally manager the office during Ruby's leave of absence.

Pittsburgh

Moving Picture World Bureau, June 21.

E. L. Delaney is the new exploitation representative for Metro-Goldwyn-Mayer in the Pittsburgh territory, succeeding Larry B. Jacobs, who resigned two weeks ago to accept a similar post with the Notopoulos theatres in Altoona.

STAR TURNS SALESMAN

Matty Mattison, star of many western and action films, was a recent Pittsburgh visitor, in the capacity of film salesman. Matty is selling state rights for Sanford Productions.

FRANKEL WITH F. B. O.

Irving Frankel, for many years a salesman in the local territory, has just joined the forces of the Film Booking Offices, succeeding H. R. Cantwell, who has been transferred to the F. B. O. branch at Washington, D. C.

BARACH VISITS

Nat Barach, division manager for Warner Bros., was a recent Pittsburgh visitor.

ATTENDED RACES

James H. Alexander, owner of the Columbia Film Service, and his city salesman, Samuel Fineberg, journeyed to Altoona for the auto races recently.

FROM "U" TO WARNERS

Samuel Jacobson, for some time city salesman for Universal, has resigned his position, and has joined the Warner exchange. In his new connection, Sam will look after the West Virginia territory, as well as part of the Pennsylvania main line.

"Another Green Archer!"

SNOW

with **Allene Ray**

and

Walter Miller

Another amazing mystery story

DIRECTED BY SPENCER BENNET
STORY BY FRANK LEON SMITH

ED IN

Pathéserial

TRADE MARK

With Lieut. Commander Ri

in Ame

Polar Tr

A Two Reel

The FIRST and ONLY pictures showing the flight itself to the North Pole and back, taken from the Fokker Josephine Ford.

The FIRST motion pictures of the North Pole.

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Special

Byrd's own official pictures of his amazing exploit, complete, thrilling, exclusive.

The best box-office attraction you can present, giving to your public the biggest newspaper story in years, an amazing achievement they all want to see.

Pathé
Distributors

Quality Quintet

Psychological Magnetism

By John C. Flinn

From Producers Dist. Corp. films: top to bottom, "The Clinging Vine," "Meet the Prince," "Flame of the Yukon," "West of Broadway" and "Almost a Lady."

NOVELTY is the life of the box office and the foundation of program success—public patronage is nourished by the treatment of novelty and sustained by novelty of treatment—a fact which presents two vital problems in showmanship which must first be faced; not by the exhibitor; but by the motion picture producer and the distributor in the definite selection and unique production of each feature in each season's program.

According to Solomon "there is no new thing under the sun" whether it be fact, presented in the form of fiction or fiction presented as fact. But the public's constant and insistent demand for something "new" can be met and satisfied by novelty in the treatment and presentation of entertainment. The psychological magnetism of a program depends upon its diversity. This supplies newness which appeals to and appeases the public appetite for amusement.

To arrange such a program requires months of study and hard work. Twelve months were spent on the arrangement of the De Mille-Metropolitan Pictures program for 1926-27 and the diversity of entertainment it presents is evidenced at the very start by the two big specials which will be released this year.

In juxtaposition to "The King of Kings" Cecil B. De Mille's powerful dramatic offering for 1926-27 program will be the Al Christie feature "The Nervous Wreck." The theme of this production is the absolute extreme to the De Mille special, in that it presents the very essence of humor. "The Nervous Wreck" is written by Owen Davis and presented on the speaking stage with such great success by Sam H. Harris, presents a character familiar to almost everyone. In this story we are introduced to an individual who imagineh he is ill—a "nervous wreck" who in reality is not ill at all nor suffering from any nervous disorder, a fact which is proved to the satisfaction of everyone including the "nervous wreck" himself in a series of excrutiatingly funny adventures he encounters during the action of the play.

In our general program of first run productions for 1926-27 exclusive of these two big specials, we have thirty-nine subjects of such a diversified character that they will carry the spectator to every interesting locality on earth, and present themes dealing with humanity in practically every phase of human aspiration and enterprise. In the thirty-nine subjects which will be released between July, 1926, and May, 1927, we will present on the screen visualizations of humanity in every conceivable pose of pathos and humor. In our effort to assemble the greatest measure of variety we have secured stories that deal with romance and adventure, human problems, the humorous as well as the serious side of life, on the sea, in the air, and locations on terra firma, everywhere from America to China in an easterly direction and from the equator to the Arctic Circle in a cross section of backgrounds.

Taken in the order of their release, we will issue "The Sea Wolf" in July. This is a Ralph W. Ince production with Mr. Ince personally appearing in the title role. This story has been established as a screen classic, and in this, its third picturization, the story is presented with the additional clarity and pictorial beauty of the most modern motion picture facilities. This is a story of the sea in all its most dramatic phases. It is a melodrama of such intensity that it is recognized as an epic of all seafaring life.

From this we step to "Sunny Side Up" our first August release in which Vera Reynolds makes her debut as a star, surrounded by a galaxy of Cecil B. De Mille selected players. This story is a comedy-drama with humor predominating the dramatic action. The theme of the tale permits the spectator to become serious just long enough to appreciate the highlights of humor, and the action is laid against a background that pictures conventional London and the heterogeneous life of New York City.

Then comes "Meet the Prince," the second August release, which is a romantic comedy of the fast action type concerning the relations of poverty-stricken nobility, ambitious young republicanism and the mushroom variety of American millionaires. And, in this visualization of up-to-date satire, Russia in combination with America furnishes the interesting background.

Spectacular history takes the spotlight in our third August release, "The Last Frontier"—the long-awaited dream of the late Thomas H. Ince. This, as everyone knows, is the great story of the mighty West as written by Courtney Ryley Cooper. This is a spectacle in every sense of the word which will present all of those famous heroes of frontier days such as Buffalo Bill, Wild Bill Hickok, the Pawnee Killer and others in dramatic situations that are as wild and as thrilling as they are true to historical fact.

Then, in a mighty leap of three thousand miles at least, we present scenes behind the lines of the great World War—this time in German territory, where the life and adventures of American prisoners in the hands of the Germans will be seen under the title of "Her Man O' War." This incidentally is the first production in which Cecil De Mille is starring Jetta Goudal.

From behind the lines in Germany we will transport the spectator to far-away Alaska

"GIGOLO" (The Dancing Man) "SUNNY SIDE UP"

Cecil B. De Mille productions for Producers Distributing Corp.

# of Program Diversity

in "The Flame of the Yukon," our fifth August release. This Monte Katterjohn story —another classic; recognized as a faithful picture of life in that distant land of snow and glaciers and fabulous gold deposit. This is a picture of the hectic life which is lived by those hardy men seeking fortunes in the face of danger, and squandering hard-earned gold on the crude and tawdry vampires in the icebound dance halls along the Yukon River.

Equally wide diversity will be found in the releases running from the fall of this year to the spring of 1927. The September releases include "The Clinging Vine" in an atmosphere of American commercial life. It deals with a modern, mannish business girl who finally adopts feminine methods for the sake of love. This story was presented with great success as a musical comedy by Henry W. Savage during the seasons of 1922 and 1923. "The Speeding Venus" is another story of American life in which high-powered automobiles and their mechanical development play a prominent part in rapid-fire melodramatic action. "Gigolo" will carry the spectators to France with a view of the famous French cafe as backgrounds for the novel action, dealing with the professional dancing partners employed in the French cafes. "Almost a Lady" is a society drama that draws clever parallel lines in picturing the ambitions of the lowly servant and the woman of wealth.

October will see the release of "Risky Business," a story of love in a cottage versus bondage in a palace, visualized in a new light that gives the comedy angles predominance over the serious dramatic situations. "Young April" is a colorful romance staged in a mythical kingdom and surrounded with all of the fanciful splendors and novel situations permitted by stories of this nature. "West of Broadway" is a decided novelty, in the nature of a "western," and a 1927 dresser, in which we see the up-to-date cowboy affecting golf attire by day and formal evening clothes at night.

The November releases will include "The Yankee Clipper," a stirring drama of the sea that embraces a race of sailing ships from Boston, Mass., to Hongkong, China. In addition to being a tale of strenuous adventure "The Yankee Clipper' is built upon a background of historical facts pertaining to the competition between England and America for supremacy of the commercial seas. "The Cruse of the Jasper B" is another sea story, but of a different variety. This is pure comedy and in direct contrast in every way to the story told in "The Yankee Clipper." "White Gold" is a story set in far off Australia picturing the struggles of a young sheep raiser against the rigors of the elements and the misunderstanding of his cultured young wife. "For Alimony Only" is a particularly interesting cross section of modern matrimonial conditions. This is a dramatic offering that treats the question of love and divorce and alimony in a serious manner in a series of intensely interesting situations. "For Wives Only" is a sophisticated society drama with its locale—picturesque Lake Como in Italy, in which the question of hereditary moral weakness is treated in a semi-humorous vein.

The December releases include "Pals in Paradise," a western story dealing with a new gold discovery and the heterogeneous mass of humanity that flocks to the strike and builds up a typical wild western mining town. "Corporal Kate" is a story behind the lines, of the great World War, dealing with the adventures of a Red Cross nurse. "Rubber Tires" is a new type of story dealing with a phase of modern tramp life in which countless thousands of people now roam the country in automobiles of every description.

The first half of 1927 will see the release of eighteen elaborate productions equally as wide in their variety and background and diversity of themes, as those released the last half of this year. In this group we have dramas, comedies, comedy-dramas, stories of adventure, romance and historical facts so arranged in their order of release that they will come to the screen in kaleidoscopic sequence.

For instance, "Jewels of Desire," an American underworld story; "Fighting Love," a melodramatic offering in a Moroccan setting. "The Night Bride," a comedy-drama with an American background. "The Rejuvenation of Aunt Mary," a comedy with an international atmosphere.

"Vanity," a story of woman's wiles and love of style. "A Harp in Hock," a novelty with comedy situations. "The Little Adventuress," a story with a double triangle set in England. "The Heart Thief," a story of the romantic intrigues of Hungarian royal life.

"No Control," a story of circus life. "Her Dog," a drama with a rural setting. "Getting Gertie's Garter,' a farce-comedy. "Silk," a story of romance and adventure with the Orient as a background.

"Nobody's Widow," a society drama set in America and England. "The Country Doctor," a human interest story of life in its simplest form. "Man Bait," a dramatic romance of college life. "Jim the Conqueror," a modern "western." "Ladies Must Love," a delightful comedy with a desert island background, and "Turkish Delight,' a clever comedy set in the Turkish harems.

A resume of this line-up of productions shows that no angle or phase of entertainment has been overlooked, and with such a vast variety of subjects we feel that Producers Distributing Corporation is answering the imperative public demand for "something new" and supplying the box office with that variety which is its very life.

"YOUNG APRIL" "RISKY BUSINESS"

Both are Cecil B. De Mille productions for Producers Distributing Corp.

Five Fine Features

All from Producers Distributing Corp., from top to bottom they are, "The Speeding Venus," "The Sea Wolf," "The Last Frontier," "The Nervous Wreck" and "Her Man O' War."

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

5,865 Feet

"Shipwrecked"—Prod. Dist. Corp.

Story of Regeneration of Two Derelicts with Seena Owen and Joseph Schildkraut

Melodrama

Reviewed by C. S. Sewell

CAST:

Loie Austin	Seena Owen
Larry O'Neil	Joseph Schildkraut
Capt. Klodel	Matthew Betz
Red Gowland	Clarence Burton
Zanda	Laska Winter
John Beacon	Lionel Belmore
Chumbley	Erwin Connolly

Based on play by Langdon McCormick.
Scenario by Finis Fox.
Directed by Joseph Hennabery.

APPARENTLY the title of the Producers Distributing Corporation production "Shipwrecked" featuring Seena Owen and Joseph Schildkraut and based on the play by Langdon McCormick, refers not only to an important situation in the story but to the fact that the principal characers are drifters, the flotsam and jetsam of humanity.

Loie Austin, down and out, is accosted by a stranger and shoots him when he tries to attack her. She tries to end her own life by jumping in the water, but is saved by Larry, a drifter, employed as a cook on a nondescript tramp steamer. Loie, to escape stows away on his ship and is aided by Larry. The degenerate captain discovers her and takes her to his cabin. A storm wrecks the ship, but Larry and Loie land on an island and are befriended by a white trader. Loie refuses to marry Larry because of her crime and when the sea captain appears he believes she loves him and gives way to dissipation. Finally he determines to fight for the woman he loves and gives the sea captain a terrific beating. The trader learns that the supposed murdered man recovered and Larry and Loie find happiness together.

This melodramatic story deals with an unpleasant side of life even though there is a final regeneration through love. It is rather a drab tale and in the main follows the familiar lines of stories of this sort. Seena Owen gives a good performance and so does Matthew Betz as the captain. Joseph Schildkraut is out of type, however, in the role of a cook's helper.

7,163 Feet

"Footloose Widows"—Warner

Amusing Comedy of a Fake Widow's Romance with Louise Fazenda and Jacqueline Logan

Farce Comedy

Reviewed by C. S. Sewell

CAST:

Flo	Louise Fazenda
Marian	Jacqueline Logan
Jerry	Jason Robards
Henry	Arthur Hoyt
Mayor	Neely Edwards
Mr. Dunn	Douglas Gerard
Husband	Mack Swain
Mr. Smith	John Miljan

Directed by Roy Del Ruth.

IN THE WARNER BROTHERS production, "Footloose Widows," a highly improbable but amusing farce comedy, Louise Fazenda and Jacqueline Logan have the leading roles, but it is Louise that practically carries the whole "show" and does it exceptionally well. In a straight comedy role she pulls the strings that dominate the entire action and handles a difficult and implausible part to perfection. She has given more hilarious performances, but it is doubtful if she ever did more finished or amusing work.

Employed as models in a Fifth avenue store Jacqueline looks so charming in "widow's weeds" that Louise gets a bright idea. Helping themselves to the expensive gowns when the owner gives them a free hand, they give him the slip and at a Florida resort Jacqueline poses as a rich widow and seeks to catch a wealthy husband. Louise thinks up some outlandish schemes to make the acquaintance of a chap who turns out to be a fourflusher, while Jacqueline accidentally meets a real millionaire whom they believe to be a false alarm. Of course, everything turns out O. K. and Jackie gets the right one after all.

This comedy is fast-moving and punctuated liberally with laughs. The story is not intended to be taken seriously and, in fact, the fade-backs purporting to show how the "widow" lost her husband are out-and-out burlesque, but it is all good fun and should get a lot of smiles and laughs. The supporting cast act as efficient feeders to the two girls and all give good performances, adding to the general merriment.

4,656 Feet

"The Jade Cup"—F. B. O.

Evelyn Brent's Latest Is Entertaining and Fast-Moving Story of Crooks and Adventure

Melodrama

Reviewed by C. S. Sewell

CAST:

Peggy Allen	Evelyn Brent
Billy Crossan	Jack Luden
Milano	Eugene Borden
Gerhardt	George Cowl
"Dice" Morey	Charles Delaney
Poppy	Violet Palmer

Story by Chet Withey.
Directed by Ewart Adamson.
Directed by Frank Hall Crane.

UNDER A TITLE with hints of mystery, "The Jade Cup," Evelyn Brent's newest starring vehicle for F. B. O., unfolds as an entertaining melodrama of crooks and adventure that should prove a satisfactory attraction for Miss Brent's admirers and action-loving fans in general.

In the role of a chorus girl who is engaged to a reformed crook she calls on an old friend, a retired sea captain, and through his telescope sees the murder of an artist for whom she has been posing. To get even with Billy, the crook who has deserted them, the gang lure him to the artist's studio playing on his jealousy, and frame him so that he is accused of the murder. Evelyn is captured by the gang and to keep her from exposing them is taken to a secluded bungalow, but a jealous girl enables her to escape. She arrived at the sea captain's apartment in which Billy has hidden, in time to prevent his arrest and prove his innicence.

Miss Brent gives one of her spirited and likeable performances in a role that is thoroughly congenial and the fast-moving story in which there is hardly a moment when something exciting is not taking place, holds the interest of patrons who like action melodrama. The title refers to a jade cup belonging to the artist and which, according to a superstition, brings about the death of each of its owners. This adds an extra melodrama touch and heightens the suspense.

Jack Luden is capably cast as the hero and the crook roles are satisfactorily handled.

7,680 Feet

"The Marriage Clause"—Universal

Lois Weber's Gripping Emotional Romance of Stage Life Looks Like a Real Box Office Hit

Drama

Reviewed by C. S. Sewell

CAST:

Barry Townsend.....Francis X. Bushman
Sylvia Jordan.....Billie Dove
Max Ravenal.....Warner Oland
Doctor.....Henri LeGarde
Mildred LeBlanc.....Grace Darmond
Pansy.....Caroline Snowden
Sam.....Oscar Smith
Based on story "Technic" by Dana Burnett.
Scenario and direction by Lois Weber.

LOIS WEBER, THE ONLY woman director, and creator of many successes, but whose name has been absent from the screen for some time, makes a triumphal return with "The Marriage Clause," a Universal-Jewel production.

Here is an intensely dramatic, highly emotional and thoroughly human story of the stage. Sylvia seeking a job is accused by Barry, a stage manager, of being a thief, her display of emotion convinces him she can act, he discloses the ruse, and under his guidance she becomes a star. These two fall in love, but Ravenal, owner of the show, is jealous and inserts a clause in Sylvia's contract forbidding her to marry for three years. During this time Sylvia mounts higher and higher, and Barry begins to lose his grip, and resents Ravenal's attitude. When Ravenal finally fires him and Sylvia goes to his apartment to demand his reinstatement, Barry misunderstands and goes away, but, down and out, comes back to town and into the gallery on the opening night of her new play. Sylvia is ill and Ravenal to cheer her tells her Barry is out front. She acts brilliantly, but finally breaks down. Doctors give up hope. Barry, impelled by the idea that she needs him, goes to her and his love and urging her to fight for life enables her to pass the crisis.

Although this brief synopsis might indicate that some of the situations are inclined to be theatric or melodramatic, such is absolutely not the case. Here is a story of the stage that gets entirely away from the usual type, built around a real idea, and in the hands of Lois Weber, who exhibits uncannily effective psychology in its development, it emerges as a picture of unusual sincerity, heart interest and drama.

The entire cast is excellent, the three principals giving notable performances, but Miss Weber's directing genius is always in evidence. Neither Mr. Bushman or Mr. Olan ever gave better portrayals while Miss Dove, noted principally for her beauty, is remarkably fine in a difficult emotional role.

Lois Weber's handling of this story makes it intensely real, human and dramatic. There are many deft touches that are extremely effective. This picture gets down deep beneath the surface. The story grips the interest right at the start and as it unfolds becomes more and more absorbing, building consistently up to a climax of exceptional emotional power rendered even more effective through skillful planning and construction.

"The Marriage Clause" is fine entertainment for any type of patronage, for its sincere, human and powerfully dramatic story will stir the emotions of all classes alike, and it should prove a wonderful box-office success.

5,908 Feet

"Meet the Prince"—Prod. Dist. Corp.

Joseph Schildkraut in Comedy Drama of Russian Prince's Adventures in America

Comedy Drama

Reviewed by Peter Milne

CAST:

Prince Nicholas.....Joseph Schildkraut
Annabelle Ford.....Marguerite DeLaMotte
Cynthia Stevens.....Vera Steadman
Princess Sophia.....Julia Faye
Peter Paget.....David Butler
Mrs. McCullan.....Helen Dunbar
Based on magazine story "The American Sex" by Frank R. Adams.
Scenario by Jane Murfin and Harold Shumate.
Directed by Joseph Henabery.

BASED ON "The American Sex," a magazine story by Frank R. Adams, "Meet the Prince" relates the fortunes of an ex-Russian prince and his sister in America. The princess encourages the marriage of her brother and a millionairess. The prince falls in love with a poor girl who is being courted by a new-rich oil man. Eventually the princess wins the oil man and the prince takes the girl of his choice.

As picturized the story presents such an even tenor that it arouses only mild interest and creates little suspense. Much of the early footage has been given over to scenes establishing the care-free character of the prince. Joseph Schildkraut, who plays this role, doesn't seem to have put his best into the characterization. True, the part doesn't offer him any great opportunities for the dramatic work in which he excels.

The last two reels brighten up considerably over the early ones. The prince poses as a butler in order to be near the heroine who with her mother is a guest of the oil man at his lodge. The complications are amusing. The best sequence of the film is the one in which the princess wins the oil man.

As his social mentor she is teaching him how to propose to the girl he believes he wants. During the lesson he discovers that the princess is the girl he really wants. Julia Faye and David Butler play this business effectively.

Marguerite De La Motte has the role of the heroine. Trimming of the early reels of the picture would help it considerably.

4,825 Feet

"The Gentle Cyclone"—Fox

Buck Jones Has Whimsical Comedy Role as Fellow Who Loved Peace and Fought for It

Comedy

Reviewed by C. S. Sewell

CAST:

Absolem Wales.....Buck Jones
June Prowitt.....Rose Blossom
Marshall Senior.....Will Walling
Marshall Junior.....Reed Howes
Wilkes Senior.....Stanton Heck
Wilkes Junior.....Grant Withers
Mary Wilkes.....Kathleen Myers
Sheriff.....Oliver Hardy
From "Peg Leg and the Kidnapper," a story by F. W. Buckley.
Scenario by Thomas Dixon, Jr.
Directed by W. S. Van Dyke.

IT IS AS A chap who makes a specialty of settling quarrels by peaceful means, but who as a last resort does not hesitate to resort to the use of his powerful strength on both sides of the quarrel, that we see Buck Jones in "The Gentle Cyclone."

In this instance, two men, both of whom are uncles of an orphan girl who has inherited a strip of valuable land lying between their farms, hire the peaceful arbitrator each thinking he will lick the other one, and his peaceful methods disgust them. He tries various schemes which fall down and eventually solves the difficulty and arranges a truce by adopting the girl, who is the cause of the controversy.

The story has been developed along farce comedy lines and while some of the developments are amusing they are weakened by the repetition of the same devices for getting the laughs, as for instance the way in which the fathers, the sons and even the daughters are continually scrapping every time they meet each other.

Buck Jones gives a pleasing characterization of the title role which is somewhat suggestive of his role in "Lazybones," while Stanton Heck and Will Waling capably portray the two uncles. Rose Blossom is attractive as the girl and the other roles are all in good hands.

There is a lot of action, but much of it seems inconsistent and lacking in punch and spontaneity.

7,468 Feet

"Puppets"—First National

Drama of Love, Jealousy and Revenge, with Milton Sills as an Italian Puppet Master

Drama

Reviewed by C. S. Sewell

CAST:

Nicci ..... Milton Sills
Angela ..... Gertrude Olmstead
Bruno ..... Francis McDonald
Rosa ..... Mathilde Comont
Frank ..... Lucien Prival
Sandro ..... William Ricciardi
Joe ..... Nick Thompson

Based on play by Francis Lightner.
Directed by George Archainbaud.

IT IS A STORY of life among the more humble residents of New York's Italian quarter that is presented in the First National production, "Puppets," in which Milton Sills is starred as the master of a puppet show, with Gertrude Olmstead featured in the opposite role.

The puppet master loves Angela and being called to the army marries her on the eve of his departure, leaving her in care of his cousin Bruno with instructions to protect her from Frank, who sought to make love to her. But Bruno proves unfaithful to his trust and faking a letter indicating that Nicci, her husband, is dead, gradually works into the affections of Angela. Nicci, freed from an Austrian prison camp, returns home stone deaf and threatens vengeance when he learns the truth. A fall restores his hearing and he and Bruno fight. The theatre gets on fire and Nicci, after saving Angela, also goes back to Bruno for Angela's sake, but finds out that it is he, Nicci, that Angela really loves.

Although the introduction of the fire scene for the climax is melodrama, the story as a whole is developed along straight dramatic lines and there are some good touches of comedy and stirring moments. It is a rather drab side of life that is pictured with but little of happiness and brightness and the story is slow in developing, causing the interest to lag. There are inconsistencies in its development and it only mildly stirs the emotions. The scenes showing the manipulation of the puppets is novel and interesting and the atmospheric angle is convincing.

The characters are confined entirely to Italian portrayals. Sills will appeal to his followers as the puppet master and Gertrude Olmstead is pleasing. Lucien Prival is exceptionally convincing and a remarkable type as a sort of degenerate gangster type.

6,167 Feet

"Lovey Mary"—M-G-M

Version of Popular Novel with Bessie Love Rich in Comedy, Pathos and Human Interest

Drama

Reviewed by C. S. Sewell

CAST:

Lovey Mary ..... Bessie Love
Billy Wiggs ..... William Haines
Mrs. Wiggs ..... Mary Alden
Miss Bell ..... Martha Mattox
Tommy ..... Jackie Combs
Kate ..... Eileen Percy
Stubbins ..... Russell Simpson

Based on novel by Alice Hegan Rice.
Directed by King Baggot.

CO-STARRING William Haines and Bessie Love, Metro-Goldwyn-Mayer is offering as a King Baggot production "Lovey Mary," an adaptation of Alice Hegan Rice's popular novel and play of the same title.

The wide circle of patrons who are familiar with the story will recall that it concerns Lovey Mary, a vivacious and mischievous girl reared in an orphanage. Her erring sister is sent to prison and her baby brought to the orphanage. Bitter against her sister and the baby at first, the little fellow wins her over and when the child's mother comes to claim him Mary runs away and lands in a settlement of poor but kindly people living in ramshackle shacks and known as "The Cabbage Patch." Mrs. Wiggs, a kindly soul who dominates the colony, takes her in and mothers her and, although the boy Tommy is taken away, his mother dies, leaving him to Lovey Mary and she finds happiness as the wife of Mrs. Wiggs' son, Bill.

This story, a companion one to "Mrs. Wiggs of the Cabbage Patch," introduces several of the same characters. It is a human little narrative rich in pathos, human interest and comedy that offers pleasing entertainment. The opening situations in the orphanage follow along familiar lines for this type, and are bright and amusing, and there is quaint comedy in the doings of the "cabbage patch" crowd. You will smile at Miss Hazy's preparations for her wedding to her "mail-order" husband, while Lovey Mary's love for the little boy and her grief and defiance of the law, which seeks to take him away, tugs at the heart strings.

We do not believe that a better selection could have been made for the title role than Bessie Love. She makes it human, sympathetic and lovable, and William Haines is well suited for the opposite role. Mary Alden's performance of Mrs. Wiggs and Russel Simpson as the rascally Mr. Stubbins are up to their usual high standards and Vivia Ogden, who created the role on the stage, is excellent and amusing as Miss Hazy.

This picture will appeal to the thousands who enjoyed both the novels and the plays, for it preserves the author's spirit, and its quaint characterization, human note and mingling of pathos and comedy should please a wide circle of patrons.

6,918 Feet

"The Palm Beach Girl"—Paramount

Bebe Daniels' Clever Clowning Scores in an Amusing and Fast-Moving Comedy

Farce Comedy

Reviewed by Epes W. Sargent

CAST:

Emily Bennett ..... Bebe Daniels
Jack Trotter ..... Lawrence Gray
Aunt Jerry ..... Josephine Drake
Julia ..... Marguerite Clayton
Herbert Moxon ..... John Patrick
Tug Wilson ..... Armand Cortes
Aunt Beatrice ..... Maude Turner Gordon

Story by Byron Morgan, based on play "Please Help Emily" by H. M. Harwood.
Scenario by Forrest Halsey.
Directed by Erle Kenton.

GIVEN THE OPPORTUNITY, Bebe Daniels proves herself an actress of ability and charm, but she made the fatal mistake of beginning as a comedienne, and about every so often she has to go back to the near-slapstick school of comedy to satisfy the box office demands of certain theatres. In "The Palm Beach Girl" nobody crowns her with a custard pie, but she tumbles around like an acrobat and the director stands ready at any moment to shelve the story in favor of a situation. The result is not artistic in any degree, but thousands of theatres are going to make a tidy profit from her strenuous efforts.

Outside of the sub-titles, many of which overshoot the mark from a "wisecracking" angle, The Palm Beach Girl should be a popular hit. It is inconsistent to the last degree, but the comedy gets over. One or two of the situations are genuinely clever, notably Bebe's arrival in Palm Beach from her Iowa farm. Covered with soot from a tugboat, she is hustled into the jimcrow bus by an officious bellboy who refuses her tip, but slips her his card with the statement that he goes off duty at five o'clock. There is vivid action to the speed boat race and the usual surefire comedy that arises from a girl being discovered in a man's apartments.

Made in Palm Beach in authentic locales, the fine photography brings out the full value of the Floridan landscapes. Pictorially it could not be improved.

Miss Daniels is the life of the party and does not hesitate to acquire black and blue spots in the advancement of art. It is a triumph of refined clowning. Lawrence Gray gives adequate, though unimportant support and the always interesting Josephine Drake gives the aid of her pleasant personality.

Reviews of Little Pictures with a Big Punch

"Thundering Fleas"

Pathe-Comedy—Two reels

There is more of the "gag" type of comedy in this "Our Gang", than the usual juvenile humor. The gang sets to work capturing all the fleas in the canine neighborhood to win the dollar offered by a street exhibitionist for the return of Garfield, his trained performer. The gang doesn't find Garfield but they fill a jar or two and these escape playing the old hob with the guests at a wedding. The laughs are thick in this and while the gang doesn't figure in many of them the offering is altogether worthy. **—Peter Milne.**

"Glory or Dollars"

(Pathe—Sportlight—One Reel)

In this number Grantland Rice parallels the fields of amateur and professional sport, using baseball and football as his examples. The reel is of average interest.—**Peter Milne.**

"The Love Deputy"

(Universal—Western—Two Reels)

The familiar mortgage idea figures in this Western featuring Edmund Cobb who appears as a deputy sheriff. He saves the day for the girl in the case by riding her prize mare in a cross country race, and despite crooked work on the part of the villain wins. Another familiar angle is the luring of the girl to a deserted cabin and her rescue by the hero. There is nothing new here, but plenty of typical action and it is an average of its type.—**C. S. Sewell.**

"Songs of Spain"

(Pathe—Melody Series—One Reel)

"In old Madrid," "Juanita," "La Paloma" and "The Spanish Cavalier" are some of the melodies preetily illustrated herewith by Peggy Shaw and her companion players. A splendid short with the proper musical and vocal setting.—**Peter Milne.**

"Hold 'Er Sheriff"

(Educational—Comedy—One Reel)

A small town furnishes the locale for this Cameo featuring Cliff Bowes and the action concerns two brothers who are rivals for the village belle's hand. The bunch go on a picnic which is featured by a breakdown of the wagon, trouble with the lunch and other amusing mix-ups.—**C. S. Sewell.**

"Trapped"

Universal—Western—Two Reels

Fred Humes, appears as a game warden who falls in love with Mary Moore, whose father is implicated with a band of fur thieves. Moore confesses and Fred goes to arrest the others. There is a fight in the cabin, but Fred is victorious and finds happiness in Mary's love. Up to the standard of the series. **—C. S. Sewell.**

"Hitchin' Up"

(Educational—Comedy—Two Reels)

Built around the idea of a suitor who gets a marriage license before he proposes to the girl, hiding it in a room allotted to another girl, and continually getting in trouble by attempting to get it without his sweetie getting wise to the fact, this Christie Comedy starring Walter Hiers aided by Duane Thompson has a number of amusing farce comedy situations which although they are now not new, should prove amusing to the average spectator. The action moves at a rapid clip and there are a number of laughs.—**C. S. Sewell.**

Fox Lines Up 1926-27 Product

Shows Four Two-reel Comedies and a Variety

As a forerunner of he 1926-27 Short Feature Series William Fox has shown for review a Variety and one each of four series of two-reel comedies, all proved to be thoroughly amusing, well punctuated with laughs and of the type to build box-office business, while the Variety was entertaining as well as instructive.

"The Swimming Instructor" — a Van Bibber Comedy featuring Earle Foxe. This time Van accidentally saves a fat woman from drowning and is rewarded by a job as swimming instructor for the hotel and forced to represent his boss in a swimming race. He tries to duck by hiding in a spare tire which lands in the water and is pulled along by a fish, outdistancing his competitors.

"It's a Pipe"—an Imperial Comedy. Georgie Harris who has cleverly handled Hebrew juvenile roles in several Fox offerings is the leading player, giving an amusing performance. He falls for a rich girl, accidentally lands abord an ocean liner, impersonates a pretty girl, figures in a ship-wreck on a cannibal island and using his business sense converts it into a summer resort, becoming mayor. The girl's father smokes clay pipes which she continuously breaks, hence the title. Slapstick and nonsense, but good for a number of laughs.

Jerry the Giant First of the new comedies introducing a goose, a dog, a pony, a horse and a clever little boy Jerry Madden, with George Davis in the leading grown-up role. The action is built around the escape of the kid from an orphanage, his joining the circus and being ill-treatded, the animals are his friends and help him out of his difficulties. This subject is novel and provides excellent entertainment for grown-ups and should be a riot with the children. Jerry is a wonderful little lad and the animals do remarkable work.

"The Complete Life" — Adapted from an O. Henry story. Frank Butler is a mild-mannered chap engaged to an impatient girl. In hurrying to her he wrecks his auto and on foot manages to upset a number of householdh en route. He learns that her aunt is being abused and goes to the rescue. An iceman knocks out the cause of the trouble while Frank claims credit and then learns it was a family row over a trivial matter.

"Down to Damascus" is another of the series of Varieties covering the Holy Land. The spectator follows a camel caravan to a number of places which are referred to in the scriptures. It is an interesting scenic as well as instructive and should exert an additional appeal because of the biblical angle.—**C. S. Sewell.**

"Felix Scoots Through Scotland"

(Educational—Cartoon—One Reel)

Felix, the cat lands in Scotland minus his tail which has been swiped for a walking stick, and has his nose borrowed for use as a golf ball. This is an amusing satire of Scotch habits and has a clever finish when the cat's cries imprisoned in a bag causes his captor to win a bag-pipe contest.—**C. S. Sewell.**

"The Land Boom"

(Pathe—Cartoon—Comedy—One Reel)

The chief incident in this Aesop Fable number is the swindling of Farmer Alfalfa by Dave Dog, who sells him the top of a whale for an island. The reel certainly contains its full quota of laughs. **Peter Milne.**

"Meet My Dog"

(Educational—Comedy—One Reel)

In this Cameo starring Cliff Bowes he has a dog which insists on following him everywhere. The dog, Pal, sneaks into a cabaret to which Cliff has taken his girl, upsets the waiters and dancers and causes general havoc and confusion. There are some amusing gags introduced and the dog does clever work. Virginia Vance is excellent as the girl. An amusing comedy. **—C. S. Sewell.**

Straight From the Shoulder, Jr.

Edited by Van

Reports on Short Subjects from Exhibitors

BIG GAME. (Universal-Western). Star, Peewee Holmes. Boys, go after these western comedy-dramas, they are very good and when you have a weak feature, play one of these to fill in. Great audience appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BY THE SEA. (Universal-Fat Man Comedy). Star, Charles Puffy. This, and others, show Universal one-reelers are getting better day by day in every way. Print good. Audience appeal good. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHTING HEARTS—No. 1. (F.B.O. series). Star, Alberta Vaughn. This the first of "Fighting Hearts" very good and looks as if they will be just as big a winner as the "Adventures of Mazie." Print new. Very good appeal; tone good. Yes for Sunday, no as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GIDDAP. (Pathe Comedy). Star Billy Bevan. Just a little different from the usual comedy and is a riot on the screen. Print fair. Good audience appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GREEN ARCHER. (Pathe Serial). Star, Allene Ray. I have run three chapters and it seems to be going over good. The mystery angle seems to have a strong appeal. I hope it holds up the way it started. Tone, okay. Sunday, yes. Appeal, good. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (800 seats). Jewett City, Connecticut.

HALF A HERO. (Educational Comedy). Star, Lloyd Hamilton. A dandy comedy full of good laughs. Hamilton, in my opinion, is one of our best comedians. Town 3,000. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PATHE REVIEWS. One of the best program fillers I believe available. Comedy, education and entertainment all in one. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

PLAY BALL. (Pathe Serial) Star. Allene Ray. Serial produced by Pathe from the story by John J. McGraw. Chapter was pretty good but attendance below average. Tone, none. Sunday or special, no. Appeal, weak. Town 2,900. Draw all classes. Admission 10-25; specials 15-30. A. E. Andrews, Opera House, (486 seats) Emporium, Penna.

REPORTER. (Fox Series). Star Earle Foxe. Another Van Bibber that wasn't as good as one of the first series. Tone, okay. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Iowa.

RIDDLE RIDER. (Universal Serial). Star, William Desmond. Held up pretty well and pleased the men better than the women. Good for any house where Westerns are liked. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

SHOOTIN' INJUNS. (Pathe Comedy). "Our Gang." Best kid comedy this Spring! Had 'em all laughing from infant in arms to ancients on crutches. Lots o' scary stuff in this that made the kids yell their heads off. Get it, fellers, it's fine. Tone, okay. Sunday, yes. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOOTING INGINS. (Pathe Comedy). Stars, the Gang. The Gang is always good but this one is the best yet. Town 300. Draw oil field type. Admission, 10 and 20. W. H. Clower, Liberty Theatre. (400 seats), Wirt, Oklahoma.

SNOW HAWK. (F. B. O. Comedy). Star, Stan Laurel. As the title suggests, this comedy is laid in the northern snow country. It is a burlesque on the regulation northern melodrama. Seemed to cause enough laughs to get by. Tone, good. Appeal, fair. Draw country class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

STARVATION HUNTERS. (Bishoff-Comedy). Star, Johnny Sinclair. A very good comedy, but received a bad print. Good audience appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TIME FLIES. (Educational Comedy). Star, Lupino Lane. The kind of comedy that keeps the house whooping until the end. Action all the way and Lupino's acrobatics caused quite a good deal of comment. Fine photography and splendid condition of film, in fact Educational's prints are always in nice condition. Tone, okay. Sunday, yes. Appeal, strong. Town of about 1,000. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TIN BRAVE. (Universal Comedy). Star, Ed Cobb. This is a good two-reel Mustang western. These two-reel Mustang westerns are good to fill out programs with. Tone, okay. Sunday, any day. G. H. Perry, People's Theatre, Cloverdale, California.

WEAK BUT WILLING. (Educational Comedy). Star, Walter Hiers. The old story of the rival putting the hero through an initiation, but it was so well constructed that it was one howl after another. An extra good comedy. Tone, okay. Sunday, yes. Appeal, good. Town about thousand. Draw all types. Admission, 10-25; 15-35 on specials. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

A Day With Eli Whitney Collins

(Continued from page 17)

which enjoyed phenomenal business throughout the country and brought the dramatist many dollars in royalties. He says it was his poorest play, but it outstripped them all at the box office.

Whatever Eli Whitney Collins has attempted, he has been signally successful in. Some folks call him a genius, but whatever success has come his way, he credits to a love for the work he was engaged in and to a firm belief that living by the Golden Rule has done much to help him on his way.

He's a fool about that Golden Rule. Even casual acquaintances admit that he can be depended upon to deal fairly with everyone, even to the extent of deciding issues against himself.

His holdings, in which he has two associates, are the Grand, Empire and Liberty Theatres in this city, the Majestic and Capitol at Paragould and the Dixie at Wynne. The new Strand, which will be a monument to his faith in this city, is now nearing completion. It is a sixteen-hundred-seat house that will cost more than a hundred and fifty thousand dollars.

All of the local playhouses enjoy the best there is in the way of equipment. Power Machines, Typhoon Cooling Systems and Hertner Converters are found in all the houses. A Robert Morton Organ is in the Grand, a Wurlitzer in the Liberty and an Orchestra in the Empire. The New Strand is having a special organ job built by the Wangerin Organ Company of Milwaukee. There is no standard brand of pictures and few independent makes that are not shown in one of these theatres. The strand will be devoted to the cream of the market with two changes weekly. Presentations are planned with every picture.

It was a pleasure to spend a day with Eli Whitney Collins.

The writer found intense pleasure in watching him work and in following the processes of his nimble mind, but this interview was no job for a loafer. I mentioned the fact that the day had been rather strenuous to which he replied, "Come around on one of my busy days and I'll give you a run for your money."

No thanks. I've had enough exercise today to last me for a month.

First Animal Comedy

FOX FILMS', $4,000,000 short subject program for 1926-27 will be launched on August 22 with the release of "Jerry the Giant," "King of the Kitchen" and "Down to Damascus," according to a decision reached by Fox executives this week.

"Jerry the Giant" is the first of the eight two-reel Fox Animal Comedies in which three-year-old Jerry Madden proudly plays the title role. Jerry was so good he has been signed to a long-term contract by Fox. He is capably supported by Brian Moru, a wise-quacking goose; Pal, the wonder dog; Pal's understudy, a gay young dog, and several otoher animals, including an elephant, jackass, a vampy duck and a circus horse.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

F. B. O.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Below the average Thomson picture. Tone, fair. Sunday or special, no. Appeal seventy per cent. Town 1,500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre (350 seats), Wyona, Oklahoma.

THAT MAN JACK. Star, Bob Custer. Some fine scenery in this and the riding stunts are fine. Two good fights. Tone, fair. Sunday or special, no. Appeal, good. Town 571. Draw farmers and small towners. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

YANKEE MADNESS. Stars, George Larkin and Billie Dove. Extra good entertainment in this picture. Lots of action. Tone, okay. Sunday or special, no. Appeal, ninety per cent. G. H. Perry, People's Theatre, Cloverdale, California.

YOUTH AND ADVENTURE. Star, Richard Talmadge. Pleased everybody and made a fair run. City 110,000. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

DANCER OF PARIS. (6,200 feet). Star, Dorothy Mackaill. Very spicy picture for grown-ups only, not for children. Not much of a story—spice puts it over. Tone, no. Sunday or special, no. Appeal, fair. City 40,000. Admission 10-25. John Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

DARK ANGEL. (7,211 feet). Stars, Ronald Colman and Vilma Banky. Wired First National to fill a date for me with the best picture available. They selected this one and believe me it lived up to expectations. Everyone who saw it liked it. I would say, "Get behind this one in a big way." It should draw and please most anywhere. Tone, okay. Sunday or special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore Colleen in a western comedy that was well liked. She is very popular here and so far she has never failed to please. Hope she keeps it up. But I am afraid that she will continue boosting the rentals on her pictures until they will be profitless to me. Keep your pictures light and carefree, Colleen, and we will continue to love you. Don't attempt to teach any deep lessons or to enlighten your dear public and they will continue to love you. We all want entertainment and amusement. So far you have delivered the goods, but so many of the others hae slipped that you may be tempted to do the same. Don't. Instead, give us some more "Flaming Youths," "Sallys," "Desert Flowers," etc. Tone, okay. Sunday or special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

Fox

COWBOY AND THE COUNTESS. (5,345 ft.). Star, Buck Jones. The best Jones picture so far on Fox's 1925-26 program. Don't be afraid of this one. It will please. Lots of comedy in it. Tone, okay. Sunday or special, no. Appeal, 80 per cent. Town 896. Draw small towners an rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

FIGHTING BUCKAROO. (5 reels). Star, Buck Jones. Though reviews on this were good, I thought it disappointing. As an action picture, not a western. However, should please, as it has action and laughs. Not up to Buck's standard. Paper fair; direction good. Tone, okay. Appeal, fair. Town 7,000. Draw mixed working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

Metro-Goldwyn

HIS SECRETARY. Star, Norma Shearer. Pictures like this make us all happy. No kicks but boy the boosts were daisy. A two or three day showing. Tone, good. Sunday or special, yes. Appeal, fine. Town 571. Draw farmers and small town class. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre, (200 seats), Verndale, Minnesota.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. This is a wonderful feature. Will please all classes. Will stand a raise and satisfy. Tone good. Sunday, yes. Special, optional. Appeal, good. Town 571. Draw farmers and small towners. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre, (200 seats), Verndale, Minnesota.

THE MIDSHIPMAN. Star, Ramon Novarro. Annapolis as she is supposed to be Nice tour of the Academy with Novarro as guide and a few comedy and love situations thrown in for good measure. Would have been much more interesting if it would not have been so long. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (400 seats), Elizabethtown, Penna.

MIKE. (6,735 ft.) Star, Sally O'Neill. It sure is a good comedy feature. It pleased all my patrons and some said that they should make more pictures like that. Tone, good. Sunday. yes. Special, no. Appeal, ninety percent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minn.

MIKE. (6,735 feet). Star, Sally O'Neill. This picture pleased even the chronic fault-finders—and any picture that can do that is a knockout. Sally O'Neill seemed to capture everybody's heart and Charlie Murray and Ford Sterling had the house in an uproar. A very good attraction. City 110,000. Al C. Werner, Royal Theatre, Reading, Penna.

THE MONSTER. Star, Lon Chaney. Spooks! Lunatics! Murderers! Chills! Then suppressed screams and hasty catching of breath. Some show. Women were just about ready to faint from the tenseness of it. If there ever was a well connected film this is it. There don't seem to be any padding. Tone, fair. Sunday, no. Special, yes. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

Paramount

SEA HORSES. (6,565 feet). Stars, Jack Holt and Florence Vidor. A very good action picture. The typhoon scene in last reel is particularly realistic and splendid. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 3,700. Draw general type. Admission 10-25. Krieghbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

SOCIAL CELEBRITY. (6,025 feet). Star, Adolphe Menjou. Very good picture. Rental too high for this small town. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, lacerville, California.

SOCIAL CELEBRITY. (6,025 feet). Star, Adolphe Menjou. This is a very nice picture. It has a lot of good comedy in it; has a likable cast and a moral running through it that makes you think more of it than most comedy dramas of this year's products. Tone, okay. Sunday, okay. Special, no. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

SONG AND DANCE MAN. (6,907 feet). Star cast. Rental too high, made no profit; not even overhead expenses. Picture just above program, but not a special. Scene showing inside of New York theatre very elaborate. No box office appeal. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SONG AND DANCE MAN. (6,907 feet). Star cast. This picture took an awful flop here. Did not please at all and did a light business. They have a bunch of leggy chorus girls twisting, prissing, and dancing around between times of rehearsing. My experience has been that chorus girls don't do stuff like that unless they have to. It was bad looking. About the only redeeming feature of the picture was Bessie Love's Charleston. Sunday or special, no. Appeal, bad. Town 3,000. Draw all classes. Admisison 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

TOO MANY KISSES. (7 reels). Star, Richard Dix. Dix hundred per cent star. Poor title. Patrons thought it a mushy show. Very good, though. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 125. Draw mixed class. Admisison 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

TROUBLE WITH WIVES. (6,498 feet). Star cast. I can't say much for this one. It may be all right with some audience, but I can't boost it. Tone, good. Sunday, yes. Special, no. Appeal, fifty fifty. Town 600. Draw small towners and farmers. Admission 10-30; specials, 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. A right good Indian picture. Dix is good. Rather illogical in spots and the ending is sad. Also it drags in places. But at that is far above the average. However, it is rather hard on the white man. He deserves it. Pleased here. Tone, okay. Sunday or special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Everyone says big and bigger until you think it is some show, but for some reason it didn't register here. Judging from the number of laughs I heard during the first showing the audience didn't like it any better than I did. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H.

W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. This is a good picture, made them laught like "The Freshman," but we did not do so well on it for the main road through here is being paved and is blocked. Ed. C. Donaldson, Squaretown Theatre, Brooklyn, Michigan.

PARIS AT MIDNIGHT. (6,985 feet). Star cast. I was advised by the booker that this was a sure fire box-office picture, and it broke all house records. Thanks to Drake (the booker). Van Nakomas, New Regent Theatre, 6828 So. Halsted St., Chicago, Illinois.

PEOPLE VS. NANCY PRESTON. Star cast. Good picture—good print—slim business. Pastime Theatre, Mason, Michigan.

ROAD TO YESTERDAY. (9,580 feet). All star cast. This is a special production done in a masterful way, but the universal opinion is that some will like it and some will not, therefore will not stand up for long run. Tone, good. Sunday or special, yes. Appeal, seventy per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Universal

OUTSIDE THE LAW. (8,000 feet). Stars, Priscilla Dean and Lon Chaney. A picture that will please them all; men especially. Chaney and Dean certainly gave remarkable performances. Paper very good and will draw real crowds. Appeal, big. Town 7,000. Draw mixed class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

PEACOCK FEATHERS. Star, Cullen Landis. This is a very good show. Has a lot of western stuff in it that make it appeal to everyone. The name implies Society, but it has everything. Tone, okay. Sunday, yes. Special, no. Town 3,200. Admisison 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. Extra good picture of its kind but it fell down here. People talked about it but did not come out strong enough to show a profit for me. I have seen Chaney in better and cheaper pictures. Special, okay. Appeal, fair. Town 3,000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

THE SET UP. Star, Art Accord. A little better than most of the Art Accord pictures. However, it will not break any box office records. Tone, yes. Appeal, yes. Town 300. Draw small town type. Admision 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Vitagraph

LOVE HOUR. Star cast. First three reels a riot; last four contain a good story. Play this any night, it is good and will please. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town 1,328. Draw farmers. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

UNKNOWN LOVER. Star, Frank Mayo. I can't say much about this picture. But it has some scenes that must have slipped by the censors. In my opinon it was very raw. Small towns watch your step. Appeal, poor. Draw better classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Bros.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin. Very good story. Plenty of action. Tone, good. Sunday or special, yes. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NIGHT CRY. (6,300 feet). Star, Rin-Tin-Tin. A picture that is different! No mushy love scenes; no woman stealing villain; no faithless lover—just a good, clean story of the outdoors. If the climax of this production doesn't make any audience gasp, the shop might as well be closed or turned into a soda stand. You can't go wrong, gang, on this number. Tone, fine. Sunday, yes. Special, almost. Appeal, strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH WHAT A NURSE. (6,600 feet). Star-Syd Chaplin. Not a "Charley's Aunt" by any means. But a good comedy scream that ought to register at the box office. Syd is certainly gaining lots of popularity and followers. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw middle class. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

Independents

FOREMAN OF BAR Z. (State Rights). Star, Tom Mix. Another good western that no one would be ashamed to play. Tone, good. Sunday or special, no. Town 400. Draw oil field type. Admission 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SHINING ADVENTURES. (State Rights). A good picture. Well played. Tone, good. Sunday or special, no. Town 400. Draw oil fielders. Admisison 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

UNTAMED. (State Rights). Star cast. It's a good western but nothing to rave about. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 400. Draw oil field type. Admission 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Straight From the Shoulder Index

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Independent productions are listed under that head, all Short Subject reports are carried in Straight From the Shoulder, Jr.

This Index is published every three months. It is cumulative for each six-month period—January to March in March; January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated or issue immediately succeeding.

Covering Reports in Issues From January 2 to June 26

Associated Exhibitors

Camille of the Barbary Coast. Jan. 16-Feb. 6 Mar. 6-Mar. 20-Jun. 12.
Going Up. Jan. 16-Apr. 17.
Headlines. Mar. 20.
Hearts and Fists. Feb. 13.
His Buddy's Wife. Jan. 16.
Introduce Me. May 1.
Keep Smiling. Jan. 16-Apr. 3.
Manhattan Madness. Jan. 16-Feb. 13.
Never Say Die. Mar. 6-Mar. 20-Apr. 3.
Pinch Hitter. May 1.
Three Miles Out. Jan. 2.
Under the Rouge. Jan. 2-Mar. 6.
White Shadow. Feb. 20.
Yankee Consuu. Jan. 2-Feb. 6-May 29.
Waking Up the Town. Apr. 3.

Columbia

His Master's Voice. Apr. 3-May 1-June 26.
Midnight Express. June 5-June 12.
Who Cares? May 29.

F. B. O.

Air Hawk. Jan. 2-May 15-June 6.
Alias Mary Flynn. Jan. 2-Apr. 10.
All Around Frying Pan. Jan. 23-Feb. 6-Feb. 13-Feb. 20-Feb. 27-Mar. 27-Apr. 3-Apr. 24-May 15-May 22-June 12-June 19-June 26.
American Manners. Jan. 2-Jan. 23-Apr. 3.
Arizona Streak. May 15-June 12.
Bandit's Baby. Jan. 2-Feb. 6-Mar. 27-Apr. 10-May 1-May 15-June 26
Beyond the Rockies. May 1-June 5-June 26.
Bloodhound. Apr. 3-Apr. 17-Apr. 24-June 26.
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Blue Streak. May 1.
Born to Battle. Apr. 24-May 15-May 22-June 19.
Breed of the Border. May 1-May 15-May 22.
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Broken Laws. Jan. 23-Mar. 20-May 15.
Cheap Kisses. Mar. 6-Apr. 3-Apr. 17-Apr. 24-May 15.
Cloud Rider. Mar. 20.
Cowboy Musketeer. Jan. 30-Apr. 3-Apr. 10-Apr. 24-May 1-June 5-June 12.
Danger Ahead. Jan. 2.
Dangerous Coward. Feb. 6-Mar. 20-Apr. 17.
Dangerous Flirt. June 26.
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Flashing Spurs. May 1-June 12.
Fools in the Dark. Feb. 6-May 15.
Forbidden Cargo. June 12-June 26.
Fred Thomson & Silver King. May 22.
Galloping Gallagher. Jan. 2.
Galloping Hoofs. Apr. 17-June 5.
Galloping Vengeance. Jan. 16.
Girl of the Limberlost. Mar. 13-June 12-June 26.
Hands Across the Border. June 12.
Heads Up. Jan. 2-Jan. 16-Feb. 6.
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Imposter. June 12.
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Lady Robinhood. Apr. 24-June 12.
Last Edition. Jan. 16-Jan. 23-Feb. 6-Apr. 24-May 1-June 19-June 26.

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Life's Greatest Game. May 1.
Lilies of the Streets. Jan. 30-Mar. 13-Apr. 3-May 15.
Man of Nerve. Apr. 10-May 15-May 29.
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Mask of Lopez. Mar. 13-Apr. 17-May 1.
Midnight Flyer. Feb. 20-Mar. 13-Apr. 3-Apr. 10-May 1-May 22-June 19.
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Night Patrol. May 29-June 5.
No Man's Law. Jan. 16-Jan. 23-Feb. 6.
Non-Stop Flight. June 19.
North of Nevada. May 29.
On Time. June 26.
On the Stroke of Three. Feb. 6-June 19.
O. U. West. Feb. 6-Feb. 20-Apr. 17.
Parisian Nights. Jan. 16-Jan. 23-Mar. 13-Mar. 20-Apr. 24-May 29.
Prince of Pep. Feb. 13-June 19.
Queen O' Diamonds. Mar. 13.
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Ridin' Comet. Jan 2-Apr. 10-June 26.
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Ridin' the Wind. Feb. 6-Feb. 13-Mar. 13-Mar. 20-Apr. 3-Apr. 10-May 8-May 15-June 5-June 19-June 26.
Ridin' Thunder. Feb. 20.
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Scar Hanan. Jan. 9-Feb. 6-May 8-May 15.
Silent Stranger. Feb. 6-Apr. 17.
Silk Stocking Sal. Mar. 6-May 15-May 29.
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Smiling at Trouble. Mar. 13-June 5.
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Speed Wild. May 8-May 29.
Spirit of U. S. A. May 29.
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Tearing Thru. Jan. 16-Feb. 6-Apr. 3.
Texas Bearcat. Jan. 16-Feb. 20-Apr. 17-May 8-May 15.
That Devil, Quemado. Jan. 16-Feb. 6-Feb. 13-Apr. 3-May 15-June 12.
That Man Jack. Apr. 3.
Three Wise Crooks. Jan. 16-Apr. 3.
Thundering Hoofs. Feb. 6-Mar. 13-Apr. 17.
Tough Guy. Apr. 24-May 8-May 29-June 5-June 19.
Trigger Fingers. May 29.
When Love Grows Cold. Feb. 27-Apr. 24-May 29-June 12.
White Fang. Jan. 2-Jan. 9-Jan. 16-Mar. 13-May 8-May 15.
White Thunder. Jan. 2-Jan. 16-Feb. 6-June 12.
Wild Bull's Lair. Jan. 2-Jan. 30-Feb. 6-Feb. 20-Mar. 6-Apr. 3-May 8-May 15-June 5-June 12.
Wyoming Wildcat. Jan. 16-Jan. 23-Feb. 6-Mar. 6-Mar. 13-Apr. 10-Apr. 24.
Youth and Adventure. Jan. 30-Mar. 13-Apr. 3-Apr. 17.

First National

Abraham Lincoln. Jan. 2-Feb. 6-May 22.
Anna Christie. Jan. 2.
Ashes of Vengeance. Mar. 20.
As Man Desires. Jan. 2-Jan. 16-Feb. 6-Feb. 20-Apr. 10.
Beautiful City. Mar. 13-May 1-June 12-June 19.
Black Oxen. Jan. 2-June 26.
Bluebeard's Seven Wives. June 12-June 26.
Born Rich. Jan. 2.
Boy of Mine. Mar. 20-June 26.
Bright Shawl. Jan. 2.
Chastity. Apr. 17.
Chickie. Jan. 2-Jan. 30-Feb. 13-May 1-June 12.
Christine of the Hungry Heart. Feb. 6.
Classified. Jan. 9-Jan. 16-May 1-May 29.
Classmates. Jan. 16-Feb. 13-June 19.
Clothes Make the Pirate. May 1-June 26.
Dancer of Paris. May 22-May 29.
Dark Angel. Jan. 16-Mar. 13-Mar. 20-Apr. 17.
Declasse. Feb. 6-Mar. 6-May 8.
Desert Flower. Jan. 2-Jan. 16-Feb. 6-Feb. 13-June 12.
Enchanted Cottage. Apr. 3.
Enticement. Jan. 9-Apr. 17.
Eternal Flame. May 29.
Far Cry. June 5.
Fine Clothes. Jan. 9-Mar. 13-Mar. 20-Apr. 17-Apr. 24.

Dance, feet, dance! Laugh, lips, laugh! The Spirit of revel tonight—spirits of ammonia in the morning! "So This is Paris," and because Ernst Lubitsch produced the Warner Bros. feature with that attractive title—it's all in the film!

Flirting With Love. May 8-June 19.
Flowing Gold. Feb. 6.
For Sale. Jan. 16-Apr. 10.
Frivolous Sal. Jan. 16-Apr. 24-May 8.
Galloping Fish. Feb. 13.
Girl From Montmarte. June 5-June 19.
Goldfish. Feb. 13-May 1.
Graustark. Feb. 6-Mar. 20-Apr. 3-Apr. 24-June 26.
Half Way Girl. Jan. 9-Feb. 6-Feb. 13-Feb. 20-Mar. 6-June 12.
Her Husband's Secret. May 22.
Her Night of Romance. Mar. 6-Apr. 10-June 19.
Her Sister From Paris. Jan. 9-Jan. 23-Mar. 6-Mar. 20-Apr. 3-June 12.
Her Temporary Husband. Jan. 16.
His Supreme Moment. Jan. 23-Jan. 30-Feb. 6-Feb. 27-Mar. 13-Mar. 20-June 12.
Huntress. Jan. 16.
Husbands and Lovers. Jan. 16-Apr. 24.
Idle Tongues. Jan. 9-Jan. 16.
If I Marry Again. Jan. 9-May 1.
Infatuation. Apr. 10-June 12-June 26.
In Hollywood with Potash & Perlmutter. Feb. 6.
Irene. May 29-June 26.
Isle of Lost Ships. Feb. 20.
I Want My Man. Jan. 2-Jan. 23-Mar. 6-Apr. 3-Apr. 17.
Jealous Husbands. Apr. 10.
Joanna. Feb. 20-Mar. 13-May 29-June 12.
Just a Woman. Jan. 9-Mar. 6-
Just Suppose. May 8-May 22-May 29.
Kiki. June 12.
Knockout. Jan. 9-Jan. 16-Jan. 23-Apr. 17-May 8.
Lady. Apr. 10-Apr. 17.
Lady Who Lied. Jan. 16-Mar. 6- Mar. 20-May 29.
Learning to Love. Jan. 9.
Live Wire. Jan. 23-Feb. 6-Mar. 20-May 22-June 12.
Lost World. Jan. 9-Jan. 23-Feb. 6-Feb. 13-Feb. 20-Mar. 13-Mar. 20-May 8.
Love Master. Feb. 13-Apr. 24.
Love's Wilderness. Jan. 9.
Madonna of the Streets. May 8.
Making of O'Malley. Jan. 16-Feb. 13-Feb. 27-Mar. 13-Apr. 17-June 12.
Man of Action. Mar. 6.
Marriage Cheat. Jan. 16.
Marriage Whirl. Jan. 9-Feb. 6-Apr. 3-Apr. 24.
Meanest Man in the World. Jan. 30-Feb. 13-Mar. 6-May 29.
Memory Lane. June 12.
Mlle. Modiste. June 5.
Mighty Lak' A Rose. Jan. 9.
My Son. Feb. 13-Apr. 3-Apr. 17.
Necessary Evil. Jan. 2-Feb. 6-Apr. 10.
New Commandment. Mar. 6-June 12- June 19.
New Toys. Feb. 6.
One Way Street. June 5-June 12.
One Year to Live. Jan. 9.-Apr. 17.
Only Women. Jan. 23-Apr. 17.
Pace That Thrills. Jan. 9-Jan. 16-Feb. 6.
Painted People. Jan. 9.
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Ponjola. Mar. 6.
Potash and Perlmutter. Jan. 16.
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Rainbow Riley. June 19.
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Robert Kane Productions. June 5.
Sally. Jan. 9-Jan. 30-Mar. 6-Mar. 13-Apr. 17-Apr. 24-May 8-May 22.
Sandra. Jan. 9-Jan. 30.
Scarlet Saint. Apr. 17-May 22.
Scarlet West. Jan. 16-Feb. 20-Mar. 20.
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Sea Hawk. Jan. 2-Mar. 20.
Secrets. Mar. 13-Mar. 20.
Self Made Failure. Apr. 3.
Shore Leave. Jan. 16-Feb. 6-Feb. 13-Apr. 3.
Silent Watcher. Jan. 9.
Single Wives. Jan. 16-April 24-May 8-May 15.
So Big. Jan. 30-Feb. 13-May 1-May 8.
Son of the Sahara. Mar. 13.
Soul Fire. Jan. 9-Jan. 16-Feb. 13-May 1.
Splendid Road. Feb. 13-Mar. 13-Apr. 17-June 12-June 26.
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Thief in Paradise. Jan. 2-Mar. 13-Apr. 3-May 1.
Those Who Dance. June 12.
Thundergate. Mar. 13.
Too Much Money. May 22.
Torment. Mar. 13-Apr. 3.
Twenty-one. May 15.
Unguarded Hour. Feb. 13-Mar. 20-Apr. 17-Apr. 24-June 26.
We Moderns. Jan. 23-Jan. 30-Feb. 13-May 1.
What Fools Men. Jan. 16-Jan. 23-Apr. 24.
When A Man's A Man. Jan. 30-June 5.
White Monkey. Jan. 30.
White Moth. Jan. 9.
Why Men Leave Home. Jan. 16-Feb. 13-June 12-June 26.
Why Women Love. June 12.
Winds of Chance. Jan 9-May 15-June 12.
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Ancient Mariner. Feb. 6-Apr. 3-Apr. 24-May 8.
Arizona Romeo. Apr. 3-Apr. 17-June 26.

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Curlytop. Jan. 16.
Cyclone Rider. Jan. 9-Jan. 30-Feb. 13-Mar. 13-Apr. 3-Apr. 17-May 8-May 15.
Dancers. Jan. 9-Mar. 20.
Dante's Inferno. Jan. 16-Jan. 23-June 19-June 26.
Darwin Was Right. Feb. 6-Mar. 6.
Daughter of the Night. Mar. 20-May 15.
Deadwood Coach. Jan. 16-Apr. 24-Apr. 29-June 26.
Desert's Price. Jan. 30-Feb. 6-Feb. 6-Feb. 13-Feb. 20-Apr. 24-June 12-June 26.
Dick Turpin. Jan. 2-Jan. 16-Feb. 6-Feb. 13-Feb. 20-June 12.
Dixie Merchant. June 5.
Durand of the Bad Lands. Feb. 6-June 5-June 12.
East Lynne. Feb. 20-Mar. 13-Mar. 20-Apr. 3-Apr. 24-May 8-June 26.
Everyman's Wife. Feb. 13.
Everlasting Whisper. Jan. 16-Feb. 6-Mar. 13-Apr. 3-Apr. 10-May 8-May 15-May 29-June 12.
Fighting Buckaroo. June 5-June 12.
Fighting Heart. Jan. 16-Feb. 6-Apr. 17.
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Folly of Vanity. Feb. 6-Apr. 24.
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Great Diamond Mystery. Jan. 9-May 1.
Greater than a Crown. Feb. 13.
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Simon the Jester. Jan. 23-Apr. 3-Apr. 24-June 5-June 12.
Siren of Seville. Mar. 13.
Soft Shoes. Jan. 23-Feb. 6-Mar. 6.
Steel, Preferred. Apr. 17-Apr. 24-May 1.
Stop Flirting. Apr. 3-May 1-June 5.
Texas Trail. Jan. 2-Jan. 23-Feb. 13-Mar. 13-Mar. 27-Apr. 10.
Three Faces East. Mar. 6-Mar. 20-Apr. 10-Apr. 24-May 1-June 12.
Tiger Thompson. Jan. 23.
Volga Boatman. June 26.
Wedding Song. Mar. 6-May 1-June 26.
Welcome Stranger. Feb. 27-June 19-June 26.
Whispering Smith. June 26.
Without Mercy. Apr. 24.

United Artists

America. Jan. 2.
Don Q, Son of Zorro. Jan. 2-Jan 9-Jan. 30-Mar. 6.
Dream Street. Apr. 10.
Eagle. Mar. 6-Mar. 20-May 22-June 5.
Garrison's Finish. June 12.
Gold Rush. Jan. 23-Feb. 13-Mar. 6-Mar. 27-Apr. 10-Apr. 24-May 22-June 5.
Little Annie Rooney. Jan. 9-Feb. 13-Mar. 13-Mar. 20-Mar. 27-Apr. 10-Apr. 17.
Little Lord Fauntleroy. Feb. 20.
Loving Lies. Feb. 20.
Man Who Played God. Apr. 17-Apr. 24.
Nut. Jan. 9.
One Exciting Night. Mar. 13.
Pollyanna. Feb. 6.
Rosita. Feb. 27.
Sally of the Sawdust. Jan. 30-Feb. 6-Apr. 10-Apr. 17-Apr. 24-June 5.
Salvation Hunters. Feb. 20.
Tess of the Storm Country. Jan. 9.
Thief of Bagdad. Jan. 23.
Three Musketeers. Mar. 27.
Three Must-Get-Theres. June 5.
Through the Back Door. May 29.
Tumbleweeds. Jan. 23-May 1-June 5.
Way Down East. Jan. 9.
Wild Justice. Feb. 6-Feb. 20-Apr. 17-May 29.

Universal

Ace of Spades. May 29.
Arizona Sweepstakes. Mar. 13-Apr. 3-May 22-May 29-June 19.
Big Timber. Jan. 9-May 1.
Blue Streak. May 1.
Border Sheriff. June 5.
Bustin' Thru. Jan. 9-May 1.
Butterfly. Jan. 9-Jan. 23-Apr. 3.
Calgary Stampede. Jan. 2-Jan. 9-Feb. 20-May 1-June 19.
California Straight Ahead. Jan. 2-Feb. 20-Mar. 6-Apr. 3-Apr. 10-Apr. 17-May 1-June 5-June 19.
Call of courage. Jan. 9-Feb. 27.
Chasing Trouble. June 19.
Chip of Flying U. June 19.
Circus Cyclone. Jan. 2-May 1.
Cohens and the Kellys. Apr. 24-May 22.
Dangerous Innocence. May 22-June 19.
Daring Chances. Jan. 2-Jan. 23-Apr. 24.
Daring Days. Feb. 27.
Desperate Game. Apr. 3-June 5-June 19.
Don Daredevil. Jan. 23-Feb. 20-Feb. 27.
Family Secret. Jan. 2-May 8-May 15-May 22.
Fast Express. Jan. 30.
Fast Worker. Jan. 2-Jan. 23-Feb. 13-May 8.
Fifth Avenue Models. Mar. 27.
Fighting Fury. Jan. 2-June 19.
Flying Hoofs. May 1.
Fool's Highway. Apr. 10.
Gaiety Girl. Jan. 23-May 1-May 29.
Goose Woman. Jan. 2-Feb. 13-Apr. 3-June 19.
Head Winds. Jan. 2-Apr. 24.
His People. Feb. 13-Apr. 17-May 1-May 8-June 19.
Hit and Run. Mar. 27-May 29.
Home Maker. Jan. 16-Mar. 13-June 5.
Hunchback of Notre Dame. Jan. 16-Feb. 13-Apr. 17.
Hurricane Kid. Apr. 24.
I'll Show You the Town. Jan. 2-Feb. 13-Mar. 6-May 8-June 5-June 12.
K—The Unknown. Feb. 13-Feb. 27-May 8.
Let 'Er Buck. Jan. 16-Feb. 13-May 8-June 5.
Little Giant. Jan. 30-Mar. 13-Apr. 3-Apr. 24-May 15-June 12.
Lorraine of the Lions. Jan. 2-Mar. 6-Mar. 20-Apr. 17-May 29-June 5.
Love and Glory. Mar. 20-May 15-May 29.
Mad Whirl. Apr. 10-May 15-June 5.
Man in Blue. Jan. 16-Jan. 23-Feb. 6-May 15-May 29.

Measure of a Man. Jan. 23.
Meddler. Jan. 30-Feb. 6-June 12.
Oh, Doctor! Jan. 16-Feb. 13-Mar. 13-Mar. 27-Apr. 3-May 15-June 5.
Outlaw's Daughter. Apr. 10.
Outside the Law. June 12.
Peacock Feathers. Apr. 3.
Phantom Bullet. June 12.
Phantom of the Opera. Jan. 16-Feb. 13-Mar. 6-Mar. 16-Mar. 20-Mar. 27-Apr. 17-May 15-May 29-June 5-June 12-June 26.
Prairie Wife. Apr. 24.
Price of Pleasure. Apr. 3-May 15-June 12.
Raffles. Feb. 13-May 15-May 29.
Reckless Age. Jan. 30-Apr. 17-May 22.
Red Rider. Mar. 20.
Ridin' Kid from Powder River. May 22.
Ridin' Pretty. June 5.
Ridin' Thunder. May 15.
Roaring Adventure. Jan. 2.
Rose of Paris. Jan. 2-Jan. 30-May 15-June 5.
Saddle Hawk. Feb. 6-Feb. 13-Mar. 13-May 22.
Sawdust Trail. Apr. 17-May 22-May 29.
Secrets of the Night. Mar. 27-May 8.
Siege. Jan. 2-Apr. 17-Apr. 24-May 22.
Signal Tower. Apr. 3-Apr. 10-May 15-May 22-May 29.
Sign of the Cactus. Mar. 20.
Six Shootin' Romance. June 26.
Skinner's Dress Suit. June 5-June 13.
Smouldering Fires. Apr. 3-May 8-May 15.
Spook Ranch. Jan. 16-Feb. 6-Mar. 6-Apr. 10-May 15.
Sporting Life. Jan. 2-Apr. 3-Apr. 24-June 5.
Sporting Youth. Feb. 6.
Storm Breaker. Feb. 13-Mar. 20-Apr. 24.
Stella Maris. Apr. 17.
Still Alarm. June 5.
Straight Through. Feb. 6-Mar. 20.
Sunset Trail. Jan. 23.
Taming the West. Jan. 30-Apr. 10-May 29.
Teaser. Jan. 23-Mar. 20-May 15.
Tornado. Feb. 6-Apr. 24.
Triple Action. Mar. 6.
Turmoil. Mar. 20-Apr. 3-Apr. 24.
Under Western Skies. May 15-June 5.
Up the Ladder. May 15.
Western Pluck. Mar. 13.
Western Wallup. Jan. 23-June 12.
What Happened to Jones. Apr. 24-June 5-June 26.
Where Was I? Jan. 2-Jan. 16-June 5-June 19-June 26.
White Outlaw. Jan. 2-Jan. 30-Feb. 6-Apr. 3-Apr. 10-June 12.
White Tiger. Apr. 17.
Wine. Jan. 2-Jan. 30.

Vitagraph

Barree, Son of Kazan. Jan. 2-Jan. 30-Feb. 27-May 8- May 22.
Beloved Brute. Jan. 23.
Borrowed Husbands. Feb. 13.
Clean Heart. Jan. 2.
Code of the Wilderness. Feb. 6.
Greater than Marriage. Feb. 27.
Love Hour. Feb. 27.
Man from Brodney's. Feb. 6.
Ranger of the Big Pines. Jan. 23-May 22.
Steele of the Royal Mounted. Jan. 30-Apr. 24.
Wildfire. Jan. 30-Mar. 6.

Warner Bros.

Age of Innocence. Feb. 6.
A Lost Lady. May 15.
Babbitt. Feb. 27.
Beau Brummel. May 15.
Beautiful and Damned. Feb. 13-Apr. 17.
Below the Line. Feb. 13-Mar. 6-Apr. 10-May 15.
Bobbed Hair. Jan. 30-Mar. 13-Apr. 3-Apr. 24-May 15-May 29-June 5-June 26.
Bridge of Sighs. Apr. 24.
Broadway Butterfly. Jan. 30-Apr. 10.
Clash of the Wolves. Jan. 30-May 8-June 5-June 19.
Compromise. Apr. 24.
Conductor 1492. Apr. 17.
Cornered. May 8-May 15-June 5.
Country Kid. Feb. 27.
Dark Swan. Apr. 10-June 26.
Eve's Lover. Jan. 2.

Help to Swell the Next INDEX

Find Your Man. Mar. 20-May 8-May 15.
Her Marriage Vow. May 15.
His Majesty, Bunker Bean. Apr. 17-Apr. 24.
How Baxter Butted In. Feb. 6-Apr. 10-Apr. 24-June 26.
Kiss Me Again. May 15.
Lady Windermere's Fan. June 12.
Lighthouse by the Sea. Mar. 27-Apr. 24-May 15.
Limited Mail. Jan. 2-Feb. 6-Feb. 27-Mar. 6-Mar. 13-Mar. 20-Apr. 24-May 8-June 5-June 12.
Little Johnny Jones. Feb. 6.
Lover of Camille. May 1.
Man on the Box. Mar. 6-May 1-June 12.
Man Without a Conscience. June 12.
Narrow Street. May 15.
On Thin Ice. Jan. 23-Mar. 13.
Pleasure Buyers. May 29.
Printer's Devil. Jan. 30.
Recompense. Feb. 13-Mar. 27.
Red Hot Tires. Jan. 30-Feb. 27-Mar. 6-May 8-May 15-June 19.
Satan in Sables. May 8-June 5.
Sea Beast. June 26.
Seven Sinners. Apr. 17.
Tiger Rose. Jan. 23-Feb. 6.
This Woman. May 15.
Three Women. May 8-June 26.
Tracked in the Snow Country. Jan. 2-Jan. 23-Jan. 30-Apr. 17-May 29.
Where the North Begins. Jan. 23-Feb. 27.
Why Girls Go Back Home. June 12.
Wife Who Wasn't Wanted. Feb. 13-Mar. 6-June 19-June 26.

Independents

After Business Hours. Feb. 20.
Ahead of the Law. June 5.
Always Ridin' to Win. Feb. 20.
Ambushed. Feb. 13.
American Pluck. June 26.
Battling Buddy. May 22.
Black Gold. Apr. 3.
Black Lightning. Jan. 9-Feb. 27.
Blasted Hopes. Apr. 3.
Blueblood. June 26.
Boomerang. Jan. 9-Jan. 30-May 1.
Borrowed Finery. May 1.
Broken Hearts of Broadway. Jan. 23.
Bucking the West. Mar. 20.
Buffalo Bill on U. P. Trail. June 5.
California in '49. Feb. 13-June 5.
Call of the Mate. Jan. 9.
Canvas Kisser. Feb. 27.
Captain January. Jan. 23.
Cold Fury. Jan. 16.
Crackerjack. Jan. 9-Jan. 16-May 8-June 26.
Danger Signal. Jan. 2-Jan. 9-Jan. 23-Feb. 6-May 1.
Daniel Boone. Apr. 17.
Daughters Who Pay. Jan. 2.
Desert Demon. Apr. 3.
Do It Now. Apr. 3.
Drums of Jeopardy. June 26.
Dynamite Dan. Feb. 20.
Early Bird. June 26.
Easy Money. Jan. 23.
Empire Builders. Apr. 3.
Faint Perfume. Apr. 10.
Fatal Mistake. Jan. 2-June 26.
Fear Fighter. Mar. 13.
Fearless Lover. Mar. 20.
$50,000.00 Reward. Feb. 20.
Fight for Honor. Jan. 2-Feb. 13.
Fighting Courage. Jan. 30-Feb. 6.
Fighting for Justice. Mar. 6.
Fightin' Smile. Mar. 20.
Flash of Lightning. Apr. 3.
Flood gates. Jan. 2.
Fool and His Money. Jan. 23-Apr. 3.
Full Speed. Feb. 13.
Galloping Jinx. Jan. 16-June 5.
Geared to Go. Mar. 6.
Girl of the West. May 29.
Girl Who Wouldn't Work. Mar. 6.
Girls Men Forget. May 22.
Goat Getter. Feb. 13.
Go Straight. Apr. 17.
Great White Trail. June 26.
Hard Hitting Hamilton. Jan. 23-June 12.
He Who Laughs Last. Jan. 2.
Hidden Menace. Feb. 27.
Hills of Missing Men. May 1.
His Hour of Manhood. June 5.
His Last Race. June 12.
His Own Law. Jan. 16.
Horse Sense. May 1.
Kit Carson. Apr. 3.
Knockout Kid. Jan. 2-Feb. 13-Apr. 3.
Last of the Mohicans. Apr. 3.
Law and the Outlaw. Apr. 10.
Lawless Trails. Jan. 30.
Lightning Jack. June 12.
Little Girl in a Big City. Mar. 20.
Loser's End. Apr. 17.
Lost in a Big City. Jan. 23.
Lover's Oath. Feb. 6.
Luck. May 22.
Lying Wives. Feb. 13.
Mad Dancer. Jan. 23.
Makers of Men. Jan. 9-Apr. 3-May 8.
Man from God's Country. Feb. 13.
Midnight Express. Jan. 16-May 8.
Mine with the Iron Door. Jan. 2-Jan 16-Feb. 6-June 5.
Mistaken Orders. June 5.
Morals for Men. Feb. 20.
My Lady's Lips. Apr. 10.
New Champion. May 8.
Night Ship. Jan. 30.
North of the Equator. June 5.
One of the Bravest. May 1-May 8.
Overland Limited. Jan. 30-Feb. 27-Mar. 13-June 5.
Pals in Blue. Apr. 3-May 22.
Parisian Love. June 12.
Passing of the West. May 22.
Paying the Price. Feb. 13.
Peril of Love. Apr. 3.
Plastic Age. Mar. 6.
Police Patrol. Jan. 30-Mar. 13-Apr. 3-June 5.
Pride of Sunshine Alley. Feb. 13.
Prince of Broadway. Mar. 20-Apr. 3-June 26.
Quicker than Lightning. Jan. 23.
Ranches and Rustlers. May 1-May 15.
Range Buzzard. June 12.
Rattler. Jan. 30.
Reckless Courage. May 1.
Reckless Speed. Jan. 2.
Re-Creation of Brian Kent. Jan. 30-Mar. 20-May 15.
Renegade Holmes. Mar. 13.
Ridin' Fool. Apr. 3.
Ridin' Romance. Jan. 23.
Right of the Strongest. Apr. 10.
Romance and Rustlers. Feb. 20.
Saddle Cyclone. Apr. 3.
Savages of the Sea. Feb. 13.
Scarred Hands. May 15.
Secret of the Pueblo. Jan. 2.
Secret Service Saunders. Apr. 3.
Shining Adventure. Mar. 20-June 12.
Silent Pal. Jan. 23.
Somebody's Mother. Apr. 3-May 8.
Some Pun'kins. Mar. 20.
Souls for Sables. Feb. 20-Mar. 20.
Speed. Jan. 30.
Speed Mad. Jan. 2-Jan. 23.
Speed Spook. Jan. 2-Feb. 6-May 1-June 12.
Sporting Chance. Jan. 30-Mar. 20.
Starlight, the Untamed. Apr. 10.
Stepping Out. Jan. 30-Feb. 27-June 5.
Stop at Nothing. May 15.
Street of Tears. June 26.
Swanee River. Jan. 2.
Tainted Money. Jan. 16.
Tearin' Loose. Jan. 30-Apr. 3.
Three Keys. Jan. 9.
Thundering Romance. Apr. 3.
Trail Dust. Jan. 2.
Trouble Buster. Feb. 13.
Two-Fisted Justice. Feb. 20.
Unchastened Woman. May 15-May 29.
Unseen Enemies. Mar. 20-May 15.
Unseen Enemies. Mar. 20.
Verdict. Jan. 2.
Warrior Gap. Mar. 20.
Wasted Lives. Mar. 13-Apr. 17.
Week-End Husbands. Mar. 20.
Westbound. Feb. 20.
Western Engagement. May 29.
Where Romance Rides. Apr. 24.
Who Cares? Feb. 27.
Wildcat Jordan. Mar. 20.
Wizard of Oz. Feb. 27-Mar. 20.
Wolves of the Road. Mar. 20.
Women First. Jan. 2-Feb. 27.
Wrongdoer. Jan. 23-Mar. 20.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo		5,548
Unwritten Law (Hammerstein)	Drama		5,345
Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000
Screen Snapshots (No. 13)	Magazine	June 26..	1,000
Screen Snapshots (No. 14)	Magazine	June 26..	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

Accuracy Bucks for Accuracy Tips

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowers)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	....

FILM BOOKING OFFICES OF AMERICA

		1925	
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000

FIRST NATIONAL

			1925	
Declasse (Corinne Griffith)	Society drama	Apr.	4..	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr.	4..	5,600
My Son (Nazimova)	Emotional drama	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr.	25..	6,565
Chickie (Mackail)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,263
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (La Marr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec	12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26..	7,900
			1926	
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774
Infatuation (C. Griffith)	Drama	Jan.	16..	5,794
Just Suppose (Barthelmess)	Romance	Jan.	30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan.	30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb.	6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb.	13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar.	6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar.	13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar.	20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar.	27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April	17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May	1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May	8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May	15..	9,710
Wilderness Woman (Pringle)	Comedy	May	22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May	29..	7,322
Brown Derby (Johnny Hines)	Comedy	June	5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June	12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June	26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June	26..	6,540

FOX FILM CORP.

			1925	
She Wolves (Rubens-Mulhall)	Drama	May	9..	5.783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine Comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,361
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sept.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep.	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep.	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling for Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31.	2,000
All Aboard	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	1..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O. Henry Series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
			1926	
The Feud	Van Bibber series	Jan.	2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16..	6,200
Whirlpool of Europe	Variety	Jan.	16..	750
Fighting Tailor	Imperial comedy	Jan.	16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23..	5,467
Old Virginia	Variety	Jan.	23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan.	30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb.	6..	6,038
A Flaming Affair	Imperial comedy	Jan.	30..	2,000
A Bankrupt Honeymoon	Comedy	Feb.	6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb.	13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb.	13..	5,345
Officer of the Day	Imperial Comedy	Feb.	13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb.	20..	5,600
Egypt Today	Variety	Feb.	20..	707
Pawnshop Politics	Imperial comedy	Feb.	27..	2,000
Moving Day	Helen and Warren	Mar.	6..	2,000
Drops from Heaven	Varieties	Mar.	6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar.	13..	6,258
Woman of Letters	Helen and Warren	Mar.	13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar.	20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar.	27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April.	10..	5,994
From the Cabby's Seat	O. Henry comedy	April	10..	2,000
Sandy (Madge Bellamy)	Drama	April	17..	7,850
Two Lips in Holland (Marian)	Comedy	April	17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April	24..	6,950
A Polar Baron	Imperial comedy	April	24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May	1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May	8..	4,835
Too Many Relations	Helen and Warren	May	15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May	22..	5,685
Canary Island	Varieties	May	22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May	29..	5,912
Wild America	Varieties	May	29..	960
A Man Four-Square (Buck Jones)	Western	June	5..	4,744
A Social Triangle	O. Henry series	June	5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June	12..	4,962
Eight Cylinder Bull	Comedy	June	12..	2,000
Belgium Today	Varieties	June	19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June	26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June	26..	2,000
Mountains of the Law	Varieties	June	26..	895
Poland—A Nation Reborn	Varieties	June	26..	920

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,048
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16	6,487
Zander the Great (Marion Davies)	Human interest	May 16	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580

PARAMOUNT

		1925	
Little French Girl (Mary Brian)	Drama	June 13	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11	6,741
Grounds for Divorce (Vidor)	Drama	July 11	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18	5,935
Night Life of New York (All-star)	Comedy-drama	July 25	6,908
Marry Me (Vidor)	Small town idyl	July 25	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24	10,063
Flower of the Night (Negri)	Drama	Oct. 31	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31	6,570
Best People (Star cast)	Society comedy	Nov. 7	5,700
King on Main Street (Menjou)	Comedy	Nov. 7	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5	7,008
Cobra (Valentino)	Drama	Dec. 19	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9	9,621
Enchanted Hill (Holt)	Western	Jan. 9	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,314
Moana	South Sea study	Feb. 27	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	5,577
Volcano (Daniels)	Thrill melodrama	June 12	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503

PATHE

		1925	
Over the Plate	Terry cartoon	Aug. 29	1,000
A Runaway Taxi	Stereskopik	Sep. 5	1,000
Barrier Busters	Sportlight	Sep. 5	1,000
Barnyard Follies	Terry cartoon	Sep. 5	1,000
Wild West (J. Mulhall-H.Ferguson)	Circus serial	Sep. 12	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12	2,000
Ugly Duckling	Terry cartoon	Sep. 19	1,000
Somewhere in Somewhere	Comedy of war zone	Sep. 19	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26	1,000
Your Own Back Yard	Our Gang	Sep. 26	2,000
Hungry Hunds	Terry cartoon	Sep. 26	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3	2,000
Outings for All	Sportlight	Oct. 3	1,000
Lion and the Monkey	Terry cartoon	Oct. 3	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10	2,000
Hero Wins	Comedy	Oct. 10	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10	1,000
Clever Feet	Sportlight	Oct. 17	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17	2,000
Air Cooled	Terry cartoon	Oct. 17	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24	1,000
Closer than a Brother	Terry cartoon	Oct. 24	1,000
A Punch in the Nose	Roach comedy	Oct. 25	2,000
A Sweet Pickle	Sennett comedy	Oct. 24	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24	2,000
Better Movies	Our Gang	Oct. 31	2,000
Honor System	Terry cartoon	Oct. 31	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7	2,000
Amundsen Polar Flight	Specialette	Nov. 7	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21	2,000
Great Open Spaces	Terry cartoon	Nov. 21	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28	2,000
More Mice Than Brains	Terry cartoon	Nov. 21	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21	2,000
A Day's Outing	Terry cartoon	Nov. 21	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28	1,000
Walloping Wonders	Sportlight	Nov. 28	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5	10 ep.
Bonehead Age	Terry cartoon	Nov. 28	1,000
One Wild Ride	Our Gang Comedy	Dec. 5	2,000
Hold Everything	Comedy	Dec. 5	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12	2,000
From Rags to Britches	Sennett travesty	Dec. 12	2,000
Haunted House	Terry cartoon	Dec. 12	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12	2,000
English Channel Swim	Terry cartoon	Dec. 19	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19	1,000
Hotsy Totsy	Sennett comedy	Dec. 26	2,000
Wild Cats of Paris	Comedy	Dec. 26	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2	2,000
Good Cheer	Our Gang	Jan. 9	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9	2,000
Between Meals	Roach comedy	Jan. 9	1,000
All Astride	Sportlight	Jan. 9	1,000
Gold Push	Terry cartoon	Jan. 9	1,000
Three Blind Mice	Terry cartoon	Jan. 9	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16	2,000
Lighter Than Air	Terry cartoon	Jan. 16	1,000
New Melody Series	Song series (13)	Jan. 23	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30	2,000
Little Brown Jug	Terry cartoon	Jan. 30	1,000
Long Pants (Tryon)	Comedy	Jan. 30	2,000
A June Bride	Terry cartoon	Jan. 30	1,000
The Uprising Generation	Sportlight	Jan. 30	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30	1,000
Funnymooners (Graves)	Comedy	Feb. 6	2,000
Strenuous Life	Sportlight	Feb. 6	1,000
Windjammers	Terry cartoon	Feb. 6	1,000
Your Husband's Past	Comedy	Feb. 6	2,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry castoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comery	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,600
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000

PRODUCERS DISTRIBUTING CORP.

			1925	
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21		7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
Beyond the Border (Carey)	Western			4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..		4,841
Stop Flirting (all star)	Light comedy	June 27..		5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..		5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..		5,917
Texas Trail (Carey)	Typical western	July 18..		4,720
Private Affairs (Hulette)	Character drama	Aug. 1..		6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..		6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..		5,077
People vs. Nancy Preston	Underworld drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-Comedy			
Off the Highway (W. V. Mong)	Drama	Oct. 3..		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..		9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..		6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..		7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..		6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..		5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..		6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..		7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..		5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..		6,900
Made for Love (Leatrice Joy)	Drama			
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..		7,257
Forbidden Waters (Priscilla Dean)	Comedy drama			
Whispering Smith (H. B. Warner)	Melodrama western	May 8..		6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..		10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..		6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..		6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..		6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..		6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..		7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..		7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..		5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..		5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..		6,345

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	,6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,000
The Wild Girl		5,000
Pals		5,000
The Silent Witness		5,000

CINEMELODRAMA

Call in the Night		5,000
The Night Watch		5,000
The Hurricane		5,000
The Devil's Partner		5,000

UNITED ARTISTS

			1925	
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..		4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..		11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..		9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..		8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..		5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..		8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..		5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219

UNIVERSAL

			1925	
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..		2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..		1,000
			1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..		2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..		2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..		1,000
Still Alarm (star cast)	Fire-drill melo	Jan. 9..		7,000
Blue Blazes (P. Morrison)	Western	Jan. 16..		4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..		4,837
Buster's Bust up	Buster Brown comedy	Jan. 23..		2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..		5,786
Man With the Scar	Short western	Jan. 30..		2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..		2,000
Hero of Piperock	Mustang comedy	Jan. 30..		2,000
Her Lucky Leap	Century comedy	Jan. 30..		2,000
Badly Broke	Bluebird comedy	Jan. 30..		1,000
Hot Dog	Bluebird comedy	Jan. 30..		1,000
Hearts of the West	Short western	Feb. 6..		2,000
Helpful Al	Century comedy	Feb. 6..		2,000
Montana of the Ranges	Short western	Feb. 6..		2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..		2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..		1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..		6,583
Big City (Marian)	Century comedy	Feb. 20..		2,000
Big Game (Holmes)	Mustang western	Feb. 20..		2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..		6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..		2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..		2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..		7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..		6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..		1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..		2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..		6,596
Winking Idol (Desmond)	Western serial	Mar. 20..		
Al's Troubles (Al Alt)	Century comedy	Mar. 20..		2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..		4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..		2,000
Tune Up (Puffy)	Comedy	Mar. 27..		1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..		2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..		1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Menace of the Alps	Special	Mar. 27..		1,000
The Set Up (Art Acord)	Western	Apr. 3..		4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..		2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..		1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..		2,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	....
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do Iit	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Eve's Lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	22..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
Go the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5.000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,912

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23.. 6,70

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov.	7.. 1,000
Real Charleston	Lesson novelty	April	24.. 2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May	15.. 2,000
Wooden Shoes	"International"	May	8.. ....

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,80

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,00
Border Intrigue (F. Farnum)	Western	May	30..	5,00

LEE-BRADFORD CORP.

Way Down Upon the Swanee River			6,00
Wolfblood (M. Clayton)			6,00
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9.. 6,56

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21.. 4,96

POST SCENICS

Holland	Scenic	Nov.	7.. 1,00

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,22
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,97
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,92
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,00
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,00
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,00
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,00
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,00
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,00
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"Peer Gynt Suite I" as an Orchestral Presentation

Moving Picture World Program Novelty Devised by Colby Harriman

IT is often necessary to combine a presentation with an overture in order to include them in a program which may be eliminated by a feature picture of unusual length.

We have noticed that the overture is often sacrificed and the favorable spot of the surrounding period given to the presentation. A brief prelude is usually unsatisfactory especially in an overture spot. It is much better to combine an overture with a presentation dividing them equally in the matter of program representation.

That is the basis upon which we are offering the suggestion of the week, and we have chosen one of the most familiar suites by an eminent composer and have given it a background atmospherically expressive of the motif of each composition.

The Peer Gynt Suite No. 1, by Grieg, contains four numbers. We have chosen three, eliminating the second, Asa's Death, a pathetique. The treatment we have given this is extremely simple to contrive as it depends entirely upon a series of cut out masks used in a silhouette formation. Each scene represents a background for each number of the Suite. It is suggested that dancers be used to interpret the movements of the various themes.

The following routine will give the details of the operation and production of this orchestral presentation.

1. MORNING (Pastoral)

The orchestra is featured wiith the first movement, the pit being flooded with a green blue. Close in curtains are slowly opened revealing a purple-toned drop with the dim outlines of trees silhouetted against it as in Fig. 1. Two dancers in the foreground slowly rise from a sleeping posture and do a creative number symbolic of the approach of Dawn, the rising sun, singing birds, winds through the trees, etc. During this routine the lighting treatment of the drop slowly changes from a purple into a rose and blue, then into an orange amber with a canary and green toning the upper portion of the drop.

At the conclusion of the first number the lights dim and a gauze curtain is drawn in front of the silhouette drop and flooded with blue.

2. ANITRA'S DANCE. (Minuet)

The orchestra pit is flooded orange amber The same introductory treatment is rendered by the orchestra, and a red and blue green flood back of the drop is brought up revealing the dim outlines of palm trees through

(Continued on page 58)

From One Broadway Stage to Another

Capitol Theatre

A WELL-BALANCED program, rich in color, and traveling along at a proper pace. That is the whole matter in a nut-shell. There are many familiar things about the bill, such as "repeat" compositions and re-vamped scenes—but these things count for naught providing everything is well done. Major Bowes starts off his program with the time-honored orchestral feature.

"Overture—William Tell"

This selection has been played periodically all over the street, but when the Capitol Orchestra under the baton of David Mendoza starts to interpret it, one is certain of hearing a real overture playing in a creditable manner. This number is followed with a stage presentation for a song number featuring,

"Hilda Goodwin"

This is her debut at the Capitol as a coloratura soprano, and she sings the "Bell Song" from "Lakme" by Delibes. The setting is indicative of Persia, a section of a courtyard. A drop painted to represent the areaway is hung in two. A large Persian gateway is cut at center. An enclosed balcony or corridor is at right and the singer stands on a small platform behind a balcony rail. Two native characters are seated at extreme left, another one at right facing the singer. There are three on a small platform on the up-stage side of the arch in comfortable postures. The background is painted to represent a Persian village skyline, the artistic towers and gables against an amber sky. The foreground is flooded green, with a green tone on the backing in the balcony alcove where the singer stands. It is extremely atmospheric, and there is no action or addition to the routine of the presentation with the exception of the song itself.

A scenic subject, "Mermaids of the South," followed. Then the next presentation unit entitled,

"Liebestraume"

This is one of the most exquisite little numbers we have seen at the theatre under the Bowes regime. The scene opened with the setting in a green-blue haze. A gauze fabric drop hung in one upon which we could dimly discern the outlines of poplar trees with a low row of blooming cherry trees extending across its base. At extreme left, Gladys Rice, dressed in a quaint gray gown, was seen seated on a garden bench. A steel blue spot was focused on her. The general tone of the introductory scene was that of a moonlight garden. Miss Rice sang the lyric of "Liebestraum" by Liszt, and at the conclusion of her song, the lights back of the gauze curtain were brought up, revealing a full stage set.

A large tree painted on a drop and cut-out was hung in two. The tree trunk was center and the branches laden with pink flowers extended right and left over the entire area of the drop. A mettaline or patent leather drop was hung back stage, and this was flooded blue with red highlighting the folds, giving the effect of innumerable tree trunks silhouetted against the sky. The cut-tree in the foreground was flooded canary and rose. Two dancers, Mlle. Desha and John Triesault, garbed in appropriate costumes, rendered a pretty adagio for the song accompaniment. After their dance, the lights were dimmed on the full stage set, the scene reverting to that of the opening.

The Capitol Magazine followed and then came a group of three divertissements, each with a special scenic treatment. The first number in the group was titled

"Spanish Dance"

A large gilt Spanish fan was suspended from a batten at center against a black plush drop. Two large tassels extended from it to the floor. The tassels were framed and covered with gilt cloth. The fan was flooded red. After the introduction of the music, the tassels revolved and two dancers, Ruth Southgate and Mignon Ballet, step from them, came down stage and did a clever Spanish routine. They wore costumes made of the gold cloth similar to that used on the tassels of the fan. They worked in a pink spot.

"Polka Flirtation"

A green fabric drop was hung in one. This was flooded with a corresponding color. One dancer dressed in a white Polka costume appeared and was joined by two dancers in a semi-Harlequin type of costume consisting of vari-colored patches. The number was pleasing, but could not be compared to the unit which followed.

"Tarantella"

This was a full stage set. A Spanish scene with a background painted to represent a Spanish countryside. The scene was realistic and was toned to emphasize the pigments used in the scenic treatment. The featured dancers were Georgia Joseph and John Cassanova, assisted by eight members of the ballet. The dancers were dressed in colorful Spanish costumes and the movement of the dance was swift and well executed. The finale was well developed.

The Capitol Orchestra played the theme song of the picture, "Lovey Mary," in the form of an orchestral prelude which created the desired effect. We are particularly strong for these preludes as they serve as the connecting link and a necessary one to the feature program which boasts no prologue to assist it.

Mark Strand Theatre

There are a lot of legitimate theatres extracting five fifty from good hearted souls that haven't one third the entertainment value in their shows which Joseph Plunkett has managed to crowd into his new weekly edition of his celebrated Frolics. There are four principal units in the presentation and each unit is sufficient for anybody.

The first unit is in two scenes, and entitled:

"Love's Dream"

This is a song and dance fantasy. As the curtains open, a gauze fabric hung in two is suddenly highlighted from the back, and in a large oval frame is seen Emily Day seated on a garden bench in front of a group of flowering fruit trees. A deep blue green backing is used. Miss Day sings "I Love Thee" by Grieg, and at the finale of her song, the lights dim, and a steel blue spot suspended from a batten is brought up and focused on Mlle. Klemova, who suddenly appears at center down stage in front of the gauze background. She is surrounded by twelve members of the ballet. All of the dancers are dressed in white ballet costumes, wearing white wigs, and highlighted with a canary-light green flood from the sides. They do a very beautiful routine to the music of Liszt's "Liebestraume." The ballerina is assisted by M. Daks. The number was particularly appealing for its charm and rhythm.

"The Middies"

This unit was in a little lighter vein. The scene represented a section of a battleship. A double gun turret with six protruding naval guns were painted, cut out and attached to a scrim hung in two. The turrets were at stage right and silhouetted against a deep blue sky. A rail extended across stage at the base of the scrim defining the ships boundary. Four men dressed as middies in white uniforms opened the routine with an instrumental novelty which was executed with the aid of a ukelele, two cigarette cans and a comb. They followed this with a "calliope" song number, and then Ben Blue was introduced. Blue came on dressed in a sailor's costume, wearing a cap with ear laps, a muffler around his neck, and mittens on his hands. After discarding these bits of superfluous wardrobe he started his famous skating dance and the result was that he almost stopped the show.

"Bernardo De Pace"

This clever mandolinist who is also heralded as a virtuoso works in front of the close-ins.

But the number on the program that made them keep right on applauding was

"Espagnole"

This was the flash number. A full stage set depicting a rich Spanish interior. Four large panel windows were set across stage with the space for the fifth window at left filled with a solid flat draped with a brown fabric in gilt pattern design which was also hung in narrow folds between each window. The windows bore a figured grilled design and a sky drop hung back in three was used as a backing. At the opening of the routine, various members of the ballet dressed in colorful Spanish costumes strolled back and forth in the area up stage outside of the windows. Inside, a senorita was seen seated in a period chair which was flanked with other properties and foliage set pieces all of Spanish character. The routine opened with a song number "Cielito Lindo" by Fernandez and sung by Eugene Cibelli. The members of the ballet then entered and did an introductory bit. This was followed with the entrance of The Cansinos, a young man and woman who are about the best Spanish dancers we have ever seen. Their work was excellent and routine snappy. An unprogrammed singer, the senorita who was discovered when the scene was introduced, sang a little Spanish song which was punctuated with carnations being tossed to people in the audience by the lady in question. The finale was spirited and the ballet augmented the work of the featured dancers.

(Continued on page 58)

The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Silk Mediums

"Are silk cloth mediums better than those made of gelatine and like compositions? It is necessary for me to get some mediums that will last, so what would you suggest?"—J. A., New York.

Cloth mediums are the "pioneer" color mediums used in procuring various stage lighting effects. We have seen minor records of their introduction into theatrical use, where the Greeks of ancient time were reported using long pieces of colored fabrics through which the sun cast its rays resulting in colorful tones.

"Silk" mediums have been used for years, are still in use today, but we do not recommend the elimination of the gelatine type in preference to the silk medium. Silk mediums are treated in a manner to eliminate shrinkage, will hold their color for a long period, and will not break with the heat. Light projected through the silk mediums is greatly diffused and the distribution on the illuminated surfaces is good. Silk has been used to advantage in what is known as "color rolls," a scroll-like device for producing sunrise and sunset effects. The silk, properly dyed with the various colors, is attached to a roller frame. This is inserted in a special frame holder attached to the lamp. When the changes in color are desired the little handle on the end of the roller is turned, the effect being secured.

The gelatine mediums give one the advantage of color variety which is an essential thing these days. There are over fifty tints and hues which are available and in a good grade of materials. Gelatine mediums will produce as soft and effective color tones if properly used, that is, with frosted mediums as complementaries. Inserting the gelatine into frames to give the sheet sufficient space for contraction will cut down the "breakage" cost.

There is a gelatine on the market today that is coated on screen net, similar to that used in window screens. The gelatine is applied in a manner similar to the glass in the fireproof windows, the screen net serving in a like capacity, cutting down the breakage of the sheet and acting as a diffuser. The only trouble with such gelatine is that it is in the first stages of its development and there are several things to be adjusted in its manufacture before it will have a commercial value. The screen net retains the heat and this is not always desirable. The colors are limited and the materials come in one hundred-foot rolls instead of sheets.

Finally, it is our suggestion that you use the best known gelatine on the market today. We are sending you the name of the dealer and trust that the product will meet with your satisfaction.

Tracing Paper Substitutes

"Is tracing cloth the only thing I can use to give a transparent blocking to my panel windows in my permanent stage setting?" C. G., Jersey City, N. J.

Tracing cloth or draughtsman cloth is the best material to be used in window openings. There is a glossy effect derived owing to its coated surface, which makes it highly desirable. Where it is found unavailable or the pocketbook forbids, there are three or four substitutes which will suffice.

A very heavy tracing or tissue paper is a good substitute. This should be placed in two or three layers and may be sprayed with a little glycerine or oil to give it a good effect.

Heavy manila wrapping paper such as one finds used in hardware stores for wrapping purposes is also good. Soak a sheet in light oil, hang it up so that the oil drains from it and when it is dry place it on the frame.

Cheese cloth, light muslin or bleached cotton are good. The latter is preferable because it holds up better.

Broadway Stage Reviews

(Continued from page 57)

Colony Theatre

For featured picture "Merry-Go-Round"

A new arrangement of a Viennese Medley served as an excellent prelude and was well rendered by the Colony Orchestra under the direction of Dr. Edward Kilenyi. The Prelude did not open the De Luxe performance but followed the Colony Current Events. With the finale of the musical selection the grand curtains were highlighted from the front revealing two large vases of flowers at extreme right and left at the base of the proscenium arch, with a bed of flowers extending across the entire width of the stage masking the footlight trough. These colorful flowers against the gold curtains, which were given a faint purple tone, were very effective and the curtains slowly opened revealing the stage setting of

"The Prologue"

At this point the audience broke forth in appreciative applause. The scene represented a charming garden carrying with it the breath of Spring and the romance of a moonlight evening. Devised by J. De Rosa.

We have seen beautiful stage settings in Broadway theatres but we cannot emphasize sufficiently when we say that it is one of the most charming garden scenes of this type that we have ever witnessed.

The scene consists of a group of flowering fruit trees right center and with a larger green-leafed tree at left center, a hedge row banked with hollyhocks and other smaller foliage set pieces extending across stage. The masking legs in two and three are composed of grass mats sewn together which are very effective in the scenic treatment. A deep blue sky cyclorama is hung back and a large white moon hung low is visible through the tree tops. Green, purple, steel blue and a tinge of rose are used to emphasize the various highlights in the foliage set pieces. A garden bench is placed right. There is a Pan pedestal in the background up left. The entire set is enhanced by the treatment of the foreground which is the foliage unit extending across stage at the footlights.

Patricia O'Connell dressed in the character of "Agnes Urban" is seated on the bench and C. B. Wenker, tenor, enters the garden dressed in the uniform of "Count Hohenegg." They sing Kreisler's "The Old Refrain." One of the attractive bits of detail in the production was the occasional flicker of fireflies in the treetops and bushes. This was not worked in the usual glow-worm manner but occasionally one would be conscious of a flash in the foliage and then in another part of the set, after an interval, another flash. At the conclusion of the song, gauze closeins are slowly drawn. As the lights are dimmed the first titles of the picture are projected on the gauze as the screen is slowly brought into position and the picture introduced.

Presentation Suggestions

(Continued from page 56)

the gauze curtain hung in front of it. The gauze curtains are slowly drawn, the one at right being drawn off to normal position, while the one at left drawn to left center. A single dancer interprets the mood of this number.

The gauze should be toned a green blue from the foots and a long garland of bright red flowers hung in a sweeping festoon over the surface of the gauze curtain at left highlighted with a pink spot from ocstage will add to the effectiveness of this scene.

At the conclusion of this number the lights dim and the stage in a complete blackout, the flood light on the orchestra pit changing from orange amber to a deep blue.

3. IN THE HALL OF THE MOUNTAIN KING. (Mysterioso)

The introduction of this number should be punctuated by several forked lightning flashes projected from the front of the drop, and as a green flood back of the drop is slowly brought up revealing weird, fantastic outlines of trees in grotesque forms, the branches appearing to be long distorted hands. An ensemble of dancers in grotesque makeups may be used to interpret the mood of this number.

An effective highlight would be to have the orchestra conductor spotted with magenta in contrast to the deep blue flood for the orchestra.

GENERAL

It is suggested that the dancers be silhouetted against the drop, their work being done in front of it. If desired they may be highlighted with spots placed right and left in one with masks adjusted so as to eliminate any spill light from the face of the drop. A silhouette cloth or plain white drop should be hung in one. The various trees may be cut out of compo-board and placed on standards either boxed or jack-braced to permit a speedy set-up.

Two flood lamps may be used alternately to tone the back drop and cast the shadows of the cut-outs on the surface. The lamps should be placed on the floor and back sufficiently to properly be used as a silhouette lamp. The reason for the alternating treatment of the lamps is to eliminate rapid changing of mediums.

Better Projection

This Department Was founded in 1910 by its Present Editor—
J. H. Richardson

Better Projection Pays

An Important Progressive Move

LESTER VAN BUSKIRK, projectionist Frolic Theatre, Midland, Michigan, begins a letter to this department thusly:

"Hurrah for First National," attaching the reason for the enthusiastic huzzah in the form of a change-over cue sheet sent him with the First National production "The Greater Glory."

He asks my opinion of the said cue sheet, and says: "It certainly is a great aid to the projectionist who desires to place the production before the audiences perfectly, and without disfiguring the films with change-over signs. I have been making out a cue-sheet for each production. I attach one of the forms I had printed for the purpose. The First National sheet is, however, of course much better."

Warning—Do Not Punch Holes or Scratch First National Prints

This cue sheet will guide you on change over

Cut Over Cue Sheet

"THE GREATER GLORY"
11 Reels

End of Part 1
SCENE Close up of Photograph of Von Hartig (36 feet from end). The last scene on reel is, two girls embrace and kiss, fade out.

End of Part 2
SCENE Long shot view of people at table (36 feet from end). Next scene close up of man with beard. Next title "To Tante Ilde—may we always be as grateful to her as she has been generous to us." Last scene on reel is, long shot view of people arise and raise glasses. Fade out.

End of Part 3
TITLE And lo and behold a black horse and he that sat on him had a pair of balances on his hand. And power was given unto him to kill with hunger (65 feet to end of reel). The last scene is of two men one with hat and other with beard read the book. Fade out.

End of Part 4
SCENE Three women standing at doorway another woman enter to them (53 feet from end).

The last scene is Fanny exits from man and soldier and other women enter.

End of Part 5
SCENE Fanny exits from a group of men (40 feet from end). The last scene is a close up view of Fanny shaking finger at Leon.

End of Part 6
TITLE Fade in—Horrible is the slaughter of men in battle, but how much more heart-rending is a freezing, starving peace, with mothers and children fighting for Bread, Bread, Bread! Fade out. (56 feet from end).

End of Part 6 (con.) The last scene is (fade in) long shot of people in front of bakery shop struggling—fade out.

End of Part 7
SPOKEN TITLE "God! If fate—the war-life itself—had not been so cruel —" (47 feet from end). The last scene is close up view of Von Hartig and Fanny facing each other. Fade out.

End of Part 8
TITLE Pauli had been fortunate enough to secure a position playing jazz for the new rich. (42 feet from end). The last scene is close up view of man and two girls at table waiter talking to man.

End of Part 9
SPOKEN TITLE "Last night I finally persuaded Senor Roderegruz to give the position in the Argentine to the Professor." (61 feet to end.

The last scene is a group of people playing dice on the floor.

End of Part 10
SPOKEN TITLE "I can see them in the sky-Phantom ships of destruction that will follow the Horsemen when next they ride the world." (54 feet from end). Last scene is close up view of man with beard.

End of Part 11 Last scene is close up view of Fanny and VonHartig embraced. Fade out.

The cue sheet is on heavy paper, or perhaps it might better be called light cardboard. It cannot be commended too highly.

I immediately communicated with First National, and have this reply from Ned E. DePinet, sales manager for that corporation: "Answering your letter of the 8th inst., we are pleased to advise that we will hereafter furnish a change-over cue sheet for all First National pictures. We will appreciate any co-operation you may be willing to give to make this move a success, and are glad that you endorse our action."

And now, gentlemen, this move of the First National will NOT succeed if it is just kicked around any old way. It is a very fine move on the part of First National for the benefit of projection and the projectionist, BUT TO SUCCEED IT MUST HAVE THE CO-OPERATION OF YOU MEN. If the producer just sends one poor lonesome cue sheet to the exchange, then that sheet will soon be lost and the thing will die of suffocation. If the producer (First National) will send an adequate supply of cue sheets to the exchange with each new production, then he will have done his part, and it is up to the exchange and the projectionist.

Assuming this to have been done, if the exchange manager will take steps to see that each shipment include a cue sheet, then he will have done his part, and it is up to the projectionist. If the producer and exchange have both done their part, it is then UP TO THE PROJECTIONIST TO RETURN THE CUE SHEET WITH EACH SHIPMENT, just as religiously as he would return the trailers cut out when doubling up reels. Also IT IS UP TO HIM TO SEE TO IT THAT THE END OF THE REEL IS PROTECTED BY AN ADEQUATE TRAILER AT ALL TIMES, and that in renewing the trailer he amputate just as little as possible of the film.

However, if the exchange finds that the cut sheets are not returned with the production, then the reaction of the exchange men will be that the cue sheet can't be of much value to the projectionist, because he don't even think it of enough importance to send it back for the use of the next man. If the thing finally fails because the projectionist is too indifferent, shiftless or lazy to return the cue sheets, or because they quickly become useless because men needlessly waste the end of the films on each

(Continued on Page 61)

Bluebook School

Question No. 497—Using table No. 1, page 70 of Bluebook, and voltage drop formulas, pages 74 to 76, what size projection room feeders are necessary for a three-projector, a dissolver, a Brinkert Effects machine (two lamps) and a spot, assuming each of projectors to use 120 amperes (high intensity) when in use, the Brinkert to use twenty-five for each lamp, the dissolver the same, and the spot 75 amperes. There are six fifty watt incandescent lamps in the room, all of which may be burned at once, and a total of ¾ h.p. in motors.

Question No. 498—In wiring to supply motor generators, mercury arc rectifiers and transformers, what would you base your calculations for wire sizes on?

Question No. 499—Is it possible to "balance the load" by connecting the light sources of a two-projector installation to opposite sides of a 3-wire system?

How many local unions of motion picture projectionists, or, if you prefer it in this case, "Moving Picture Machine Operators," (not counting mixed locals) has the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators (a pause for breath) of the United States and Canada? I'm asking you this one just to see what some of you wise ones know about your own organization. Don't alll answer at once.

Bluebook School Answers 488 to 491

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

LAST week I landed on Gray for sending in what I thought was a too-late answer. Gray has duly and 'umbly apologized by informing me that I'm all wet, and that two sets of questions bear the same serial numbers, and one question is asked twice, and that I should be just plain spanked for permitting the mix-up.

Since his apology is thus befittingly meek, I guess we will have to forgive him this time, and explain that I've been trusting to the office to give the questions their correct serial numbers, and if an error was made, as has occurred this and another time, I could not know of it until it was in print. I've started numbering the questions myself now, so that if there is any further trouble I'll know just who to swear at, and that'll be I, Me, Myself & Co.

Question No. 488—Should or should not the vent flue be the same size for every projection room, regardless of size of room?

W. C. Budge, Springfield Gardens, N. Y.; Harry Dobson, Toronto, Ontario; C. H. Hanover, Burlington, Ia.; Frank Dudiak, Fairmont, W. Va. (who remarks: Since I have started to study the Bluebook and joined the Bluebook School, which I find most interesting, I like my work much better; also I am re-learning some of the things I forgot when I left school); Lawrence & Bell, Sackville, N. B.; G. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; E. Fergodo, Livermore, Calif.; Thos. Bailey, Scranton, Pa.; Andrew Anderson, St. Louis, Mo.; and Allan Gengenbeck, New Orleans, La., all did well on this one, though of course some did better than others.

Taking everything into consideration I think Doe—G. L.,-by the way, I forgot that one of his brothers is with us this week—answers best. He says:

"The projection room vent flue serves two purposes, namely: it supplies an exit for the foul air, and serves as an escapement for smoke in case of film fire.

"Viewed entirely from the standpoint of ventilation of the room, I do not believe the size of the room would make any real difference, if the air from the auditorium be not permitted to enter the room. If such air may enter freely, however, I am inclined to believe the larger room should have a larger vent pipe in order that the air be passed through the room more rapidly, and thus mixed with a greater percentage of the fresh air entering through the fresh air ducts.

Of this I am not certain, however. Probably I am wrong. I've tried to get the right slant on the problem, but can't seem to be able to satisfy my own mind.

"However, it is not important, because a projection room vent pipe should be much larger than would be necessary to supply ventilation for the room, because it must be large enough to carry off all the vast amount of smoke and gases generated by burning film, unless it is to be forced out into the auditorium, and thus probably create a panic.

"It should be of this area in any room, regardless of room size, because while the big room will hold more of the gases and smoke at the starting of a fire, the fact is that burning film generates smoke and gas with such tremendous rapidity, and in such prodigious quantities, that any room ever used as a theatre projection room would be filled with it almost immediately after a fire starts. The vent pipe therefore should be of sufficient size to carry all smoke and gas from a film fire, and just as much of those commodities are generated by a fire in a small as in a large room."

An excellent answer, Brother Doe. Your brother John also did very well. Seems to me another "Doe" sent in one lone answer from Chicago a good while ago. What's the matter? Did King Thomas find you out and "land" on you?

Question No. 489—Give us your views as to installing a fan in the vent flue.

Dobson says:

"There ought to be a fan in the vent flue. And if two flues are open and in use, there should be a fan in each flue. In the majority of cases the vent flues run right up through the ceiling and roof, and will extend up above the roof by perhaps three feet.

"This is a condition which is distinctly dangerous (here Dobson springs one that is a new one on this particular editor. What do the rest of you know about it?) because it will create a strong down draft through one of the flues, which it is very dangerous to sit under, and would be positively disastrous in case of a film fire, in that the draft from the one pipe would force gas and smoke out into the auditorium.

"Where there is a fan it should be of the "exhaust" type, and should be so set into the flue that it will draw air only from the lower end of the flue (don't get your idea there. Ed.). There must be some method of keeping the damper, or whatever acts as a damper for the flue open while the projectors are in operation (meaning, presumably, wide open. Ed) also the fans should be running at all times the projectors are, so that in event of a fire there will be free egress for the smoke, and the fans working at maximum capacity to force it out. I would strongly advise against two flues with a fan in only one."

Dobson has raised a point which is entirely new to me. I don't believe the down draft would act to force the smoke out into the auditorium exactly, but that the down draft through one might work the other flue to nearly maximum capacity in passing out again, and thus render the fan in that flue largely useless for the pumping out of smoke, always provided the action described actually will take place.

This is a matter calling for investigation, as it certainly would set up a very bad condition, even amounting to, as Dobson says, a very dangerous one. If any of you have two vent flues, will you be good enough to make careful tests of this and report?

Hanover says:

"There should by all means be a fan of the exhaust type, in the projection room vent flue. Since otherwise under some, if not all conditions, there is the possibility of the draft being down through the flue instead of up.

"You, Mr. Editor, a good while ago, described what seemed to be to me the ideal projection room vent pipe arrangement. It was your own idea, as I remember it, but I am unable to locate it now. Whether it appeared in the Department, or in one of your papers read before the Society of Motion Picture Engineers, I don't know, but believe it was the latter. Briefly it was as follows, and it embodies my notion of a perfect projection room fan arrangement: There was to be one large, main vent flue located when practicable, in the ceiling of the room, immediately over the projectors. There was no fan in this flue, but a metal pipe, or rather two of them coming from outside the projection room and terminating in a 'nozzle' pointing up into the main vent pipe. These two pipes were joined in the one nozzle, and at the end of each of them was a fan, located outside the projection room, hence immune from any possible damage from a projection room fire.

"One of these fans was to be working at all times when the room was in use for projection purposes. It acted as an air injector or ejector, forcing air out of the nozzle and up through the pipe, thus setting up a positive current up and out, sucking the air out of the room.

"The other fan was controlled by a switch so arranged that it was held open by the master cord controlling the port shutters, so that when this cord was slacked, the switch fell into closed position and thus automatically added the action of the second fan to that of the first, thus setting up a heavy pumping effect for the removal of smoke and gas from the burning films. The plan was, as I remember it, somewhat crude, but was, with some 'smoothing up' practicable and workable."

My idea in that was to have one fan working continuously for ventilation purposes, with the other in reserve for smoke pumping. As Hanover says, it was and is practicable, and, I believe, the best thing yet offered, though since then I have conceived an addition which would make it still more effective. Viz: a fan and nozzle, with the injector effect described, for ventilation purposes, with a tank of compressed air connected to the nozzle by means of a valve which would be jerked open when the master cord is slacked, thus setting up a literally tremendous force to pull out the smoke and gas. With such an arrangement and a proper air pressure, the smoke from a dozen reels of film burning could and would be heaved out of the room as fast as it generated.

Question No. 490—Give us your ideas of the construction, size and insulation of projection room vent flues.

Gengenbeck says:

"Vent pipes should be of metal, with riveted joint seams and with longitudinal seams crimped together—I don't know what they call it, but you know what I mean—and riveted. The pipe should extend from the highest part of the room in as direct a line as possible to the open air. It should, where possible, run vertically, and if conditions make a vertical direction impossible, then every effort should be made to give it as much of an upward pitch as possible.

"The pipe should be thoroughly insulated from any and all inflammable matter, since in case of a bad fire it might get pretty hot. It should, if it extends above the roof, go far enough to cause it to "draw" like a stove chimney, and thus assist the work of the fan. It must be covered with a hood to prevent water entering when it storms, but this hood should be of generous diameter, and set well away from the end of the pipe, in order not to have it interfere with the exhaust-action of the same.

"As to the size, why within reason I would say the larger the better, but in no case less

(Continued on Following Page)

A Progressive Move

(Continued from Page 59)

reel, THEN THE FAILURE IS THE FAULT OF THE PROJECTIONIST, and he has no complaint coming.

I therefore ask you, gentlemen, to meet the First National even more than half way in this move for YOUR OWN BENEFIT—to be very careful about needless wastage of the end of reels of film, and about returning the cue sheet with each production.

Bluebook School

(Continued from Preceding Page)

than 288 square inches (Bluebook requirement). Personally I think a cross section area equal to 18 inches square would be much better, and that is 324 square inches. (Well, Brother Doe, we won't fight over that. Ed.) The only trouble likely to be encountered with a very large vent opening is that it might be impossible to make fan action effective with any size fan the owner would be willing to install, and the draft might be downward at times, in spite of the fan.

"According to my own way of reasoning, a 24-inch round metal flue, running by preference vertically, or nearly so, with a 20-inch exhaust fan at its lower end, is best, though I am not certain that an 18-inch high speed fan would not really serve the purpose better."

That last, Brother Doe, is a matter worthy of consideration and careful test. I shall put the matter up to ventilation engineers as to which would remove gases and smoke the faster.

Question No. 491—Give your views as to the number of fresh air inlets and their location.

Budge says:

"Page 319 sets forth the Massachusetts law relating to this, and it seems to be excellent. Its main points are that the openings or inlets connecting with the open air must be not to exceed 2½ inches above the floor line; that they must be 3 inches high by 15 wide, and must be covered with ¼-inch wire mesh. Their number will depend upon the size of the room. One must be in each of the four sides of the room; also an inlet in the center of the floor, if that be possible, otherwise in the side or rear, this opening to have 160 square inches for a small room, 200 for a large room and 280 for a very large room. These inlets connect with a galvanized iron pipe leading to the outer air with a downward pitch, its outer end covered with a protecting hood."

Anderson says:

"In my opinion the fresh air inlets should be connected with the outer air by means of a suitable pipe, and the combined area of the inlets should be not less than what the Bluebook suggests (page 318) as the minimum area for a vent flue, viz., 288 square inches. This area should be divided up into various openings, all located near the floor, and so distributed that fresh air will be brought into all sections of the room. The area of the main pipe should, of course, be equal to the combined area of all the inlet openings."

Excellent, brother Anderson. It really is mostly a matter for the exercise of good judgment and common sense.

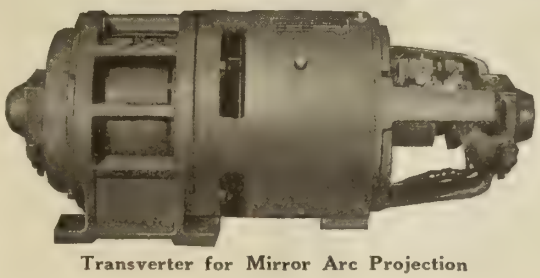
An Invitation

LESTER VAN BUSKIRK, projectionist, Frolic Theatre, Midland, Michigan, issues this invitation: "If any of the brothers want a really good vacation, with plenty of good fishing, let them come to this part of the country. I have a good room and will try to show them a good time."

And there you are! Go to it and while enjoying Brother Van Bushkirk's hospitality, gather in oodles of the finny tribe.

HERTNER TransVerteR

If You Show Pictures You Need The Transverter



Transverter for Mirror Arc Projection

IT "Transverts" alternating current into direct current with four to five times the candle power of an alternating current arc of the same amperage.

That means—

Less current cost
Better Projection
Easier operation with better control

Over 2,000 Transverters in daily use.

Write for our new Literature on the Transverter. Sent on request.

The Hertner Electric Company,
Cleveland, Ohio.

Gentlemen:—

Send us your new bulletin on the Transverter.

Name .....

Address .....

Theatre .....

The Hertner ELECTRIC COMPANY

1910 W. 114th STREET, CLEVELAND, OHIO

Size Picture To "Fit" an Auditorium

I GET a great many requests from projectionists, exhibitors and theatre managers, as well as an occasional one from an architect for information concerning the correct size picture for an auditorium of certain dimensions, and the best projection light source to use under varying conditions.

Just now such a request comes from the Trenton Amusement Company, Trenton, Ontario. They ask:

Dear Mr. Richardson: We would very much appreciate advice as to the proper size picture, or the size picture considered as best for a house having a 78 foot projection distance. We are using Simplex projectors, with Mazda 900 watt lamp. Our present picture is 8 ft. 6 inches by 11 feet 6 inches. We also would appreciate an expression of your opinion as to the advantages of Mazda over carbon light.

As to the light source, in my opinion you will do well to keep what you now have, BUT be VERY careful to follow the Bluebook directions, or the directions received from the manufacturer carefully and accurately. There are those who believe they have but to get a Mazda outfit, stick a lamp in, light it up and all's well, which is a very big mistake indeed.

To get anything like the best results from Mazda the lamp MUST be set with great accuracy, its filament set exactly square with the face of the collector lens and the center

of the filament EXACTLY on the optical axis of the optical train. All this is not a hard thing to do it is merely a matter of following directions faithfully. Once correctly set there will be no further adjustment necessary (Except where the projector sets at heavy angle, which may cause the lamp filament to sag, thus necessitating a slight re-adjustment) as long as the lamp is used.

The advantage of Mazda over the carbon arc is that (a) you have a very soft pleasing light tone as against the brilliant, more or less dead white and somewhat harsh light from the arc—particularly if A. C. be used at the arc. (b) Once the lamp is correctly adjusted you have a practically steady light and a constantly clear, well illuminated field, as against the possibility of more or less light discolorations, and even possible entire loss of the light if you have a projectionist who is unskillful or careless. (c) The Mazda consumes 900 watts, and the voltage is reduced from line to lamp value without other apparatus than that which comes with the Mazda outfit, whereas if you use the straight arc and A. C. you must purchase a transformer, and even then use more than twice the wattage, or you must use a rheostat and use several times the Mazda wattage, OR you must get a mercury arc rectifier or a motor generator set and use D. C. at the arc (the ONLY right way if a straight arc is used), which costs a lot of money.

I could go very much further, but will finish this by saying that your conditions are such that Mazda will give good results, if rightly used, and all you could gain from a straight arc would be more and whiter light—whiter light provided your projectionist be on the job and KEEP it white—otherwise you probably would have white light part of the time and a very punk rainbow effect at other times.

As to picture size—well, that is a mooted question. Individual ideas on that subject cover a very wide range. In Australia they use a huge picture, sometimes as wide as 28 feet, which appears to us to be rather nonsensical, as it is utterly impossible to put enough light through a projector aperture by any present known method to illuminate such a huge picture with what we over here would call acceptable brilliancy. Moreover, added magnification operates automatically to also magnify all "vain" and other defects in the film itself, as well as any movement of the picture on the screen as a whole, besides adding to the flicker tendency.

Broadly the picture should be of a size to enable patrons seated in the rear seats of any ordinary theatre to see all except perhaps some of the finer details of the picture clearly. This, however, is subject to modification in several ways. First, in at least one large New York City Broadway theatre the distance from the rear seats in the balcony to the screen is so great that even with the maximum possible screen brilliancy used in that theatre the person of ordinary eyesight will have difficulty in seeing all the photographic shadings and details of the picture. Nor is it possible to change that condition in that theatre, because no more light can be gotten on the screen by any present known process, and if the picture size be increased, two things will happen, viz.: First, the picture will be less pleasing to the patrons in the front seats of the auditorium. Second, those in the rear seats will have no better view, if as good, because the illumination will be reduced, and distance view depends for its clearness upon two elements, viz: size and brilliancy.

This illustration has served to teach me that too-great motion picture theatre depth is NOT good. Personally I am of the opinion that after about 150 feet view distance is passed, this difficulty is encountered. Increase in illumination can not compensate for added distance beyond that point, and increase in picture size cannot either. Please understand, however, that 150 feet is a purely arbitrary guess. I am not certain as to just what the maximum distance ought to be, BUT I am inclined to believe that AT THE GREATER DISTANCE THE POSSIBLE HIGH BRILLIANCY OF THE SMALL PICTURE WILL MAKE IT MORE VISIBLE THAN THE LESS BRILLIANCY POSSIBLE WITH THE LARGER ONE.

And now as to your own case: You have a 78 foot projection distance, which is an excellent distance. Presumably your maximum viewing distance (rear seats to screen) is about the same. I would regard anything from a ten to a fifteen foot picture as acceptable in such a house, but personally I would not change what you have. With Mazda you cannot increase your available illumination, hence if you increase the picture size you automatically decrease its illumination. Your present picture is large enough to enable the patrons in the rear seats to see all its details clearly, I think, without undue eye strain, and that is all you need.

Transverter Excellent Equipment

In this issue you will find an advertisement of the Hertner Transverter, which is in my opinion, as excellent and efficient a motor generator set for the conversion of "a c" at line voltage into "d c" at arc voltage as any made and marketed in these United States of America.

I do not say it is more efficient than some, but there are none better and the Transverter possesses certain inherent advantages.

The objection has been raised by some that it is a vertical machine, hence there can be no "float" in the armature.

That last is true, BUT as you all know, I am in pretty close touch with motion picture projectionists in this and other countries, and although great numbers of these machines have been in use for years, I have yet to receive any report of trouble caused by the non-floating of the armature; also I have yet to talk with a projectionist using Transverters who had anything but praise for them.

Another thing: The Hertner company advertises its product to you.

Don't you honestly think you OWE it to yourself to buy from the companies that thinks enough of their product to support it in the paper which has worked hard for you always provided the goods advertised therein be as good or better than the goods of those who do not advertise? I'm asking you, don't you think so?

Moving Picture World recommends to you the Hertner Transverter, and recommends it highly, as tried and proven high grade, efficient apparatus.

FOR SALE
Style 40, large Fotoplayer
Must be sold at once. Can be seen and heard at
LYRIC THEATRE ST. CLAIR, PA.

Projectionists at Seven-Fifty Per Week

EXHIBITOR discharges projectionist receiving fifteen, to employ one at the fabulous sum of seven-fifty a week.

From Missouri, near where I "lived and loved" in days of long ago, comes a letter, one part of which reads as follows:

Well, F. H., I am out of the show business now. The manager was cutting expenses. He was paying me fifteen dollars a week, but hired a fellow in my place at seven dollars and fifty cents. This chap is an awful blow-hard. To hear him talk one would suppose him possesed of all the projection knowledge on earth.

Well, brother, he certainly ought to have a large fund of it to be able to command the perfectly marvelous "salary" of seven whole dollars a week, with half of another thrown in for good measure. Surely that Manager must be a reg'lar spendthrift, throwing money around that way. Next thing we know he'll be caught smoking a ten cent cigar, or buying two ice cream cones all at one time. Gosh!

"Cutting expenses" that way is like the drygoods merchant who wanted to reduce expenses, so he quit putting things in his show windows, because it cost money to trim them. And that is not such a poor analogy, either.

If I were running a small town show and found money was not coming in as well as it should, before "cutting expenses" by reducing the quality of the one thing I had to sell the public, I would try putting a bit MORE money into it in order to improve its quality.

"Cutting expenses" by reducing the wage of already not over-paid employees, or by discharging them and hiring others at a wage, which is an absurdity, does NOT, so far as I have ever seen during fifty-nine years of life, work out well for the employer.

A man cannot possibly live on $7.50 per week, in this day and age, even in a small town, therefore, one of two things are certain, viz: the man who takes a job at projection at such a ridiculous figure either has some one to support, or at least partially support him, and has taken the job to get practice in motion picture projection, hence is a learner, from whom high grade screen results cannot, in the very nature of things be expected, or else he works at something else during the day (a night show only) and "runs th' pitcher machine" evenings, in which case it is only a side issue with him, and as he is already tired with his day's toil, much cannot be expected from him in the way of close attention to projection.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

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WHY THREE PROJECTORS

Chauncey L. Greene Tells You From the Indianapolis State Theatre Point of View

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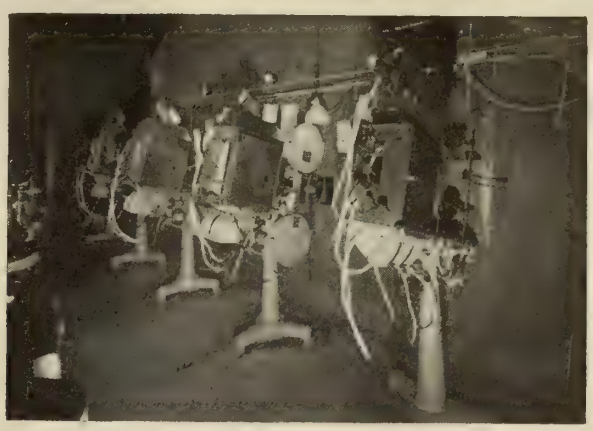


State Theatre, Indianapolis, Indiana, knows the value of three (in this case Simplex) Projectors

SINGLE PROJECTOR installation is scarcely worth mentioning as an installation. While it is possible to splice into the upper magazine and break out of the lower without stopping until the carbon trim gives out, the procedure is sufficiently hazardous to condemn it except in emergencies. Otherwise a stop is inevitable every three thousand feet or so.

The presentation of a motion picture is essentially, as Harry Rubin has so well pointed out, the creation of an illusion. The two projector installation makes this possible through the elimination of stops.

Advantages Twofold

In the case of the three projector installation repairs and adjustments are made at the proper time instead of being delayed for weeks and sometimes months, to the detriment of screen results, until loan mechanisms, motors, drives or whatever is needed can be procured. Probably more important yet, these repairs and adjustments are always made at leisure in a three projector installation, and never under the driving pressure of emergency, as is so often the case in the twin installation. The result of this is that no unit that is not exactly right either goes into or remains in service. In turn the result of this is that the projection is not *almost* mechanically perfect, but is mechanically *perfect*. The seemingly minor flaws that mar the fineness of the illusion are eliminated and the audience drifts on a magic carpet without being periodically brought back to earth and the realization that "it is only a picture." From the viewpoint of the owner these carefully made repairs and adjustments mean longer projector life. In such cases you will usually find them running more smoothly and sweetly as the years go by. They are usually replaced because of obsolescence rather than deterioration, and they have a high resale value. It is frequently difficult to credit their age without checking the serial numbers.

Then there is the advantage that can best be spoken of as the artistic advantage, and this is probably the greatest of all. Certainly it holds the greatest possibilities of all. In fact it is not too much to call it the mission of the three projector installation. It reaches its highest development only in those rare remarkable cases where both exhibitor and projectionist, in addition to being respectively business man and technician of the highest order, are true artists as well. In such cases the third projector is specially fitted for the attaining of beautiful effects in connection with presentations. The variety of results is well nigh endless.

Another Step

There is another step beyond this. It is the stage of development typified by the Eastman at Rochester, where an artist, a projection engineer, and the scientific department of a great organization work hand in hand. Such an arrangement is beyond the reach of the great majority of theatres as yet, but this need not always be so. All that is needed is a distributing organization, and the development of personnel. And in view of the fact that the three projector installation finances itself through increased life and superior results, what better way is there for developing the needed personnel than by taking advantage of the artistic possibilities of the third projector.

For these reasons I regard the three projector installation as a logical and necessary step along our way to the realization of Roxy's great dream of motion pictures as "the highest form of art that we shall know."

Chauncey L. Greene.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Importance of Chemistry in Motion Pictures

By Glenn E. Matthews
Research Laboratories of Eastman Kodak Co.

PART FIVE

The problem of washing film involves two principal operations: (1) separation of the chemical substances from the film, and (2) removal of these substances from the water in the vicinity of the film. Obviously the second operation must proceed equally as rapidly as the first, or the film would still retain some chemicals when taken from the wash water and stains would appear later. The first operation is really a problem of diffusion since the chemicals are held in the swollen gelatin layer and must find their way out to the surface. It has been found that as washing progresses under favorable conditions, the hypo content of the film is halved for each equal time interval. This "half period" value can be determined for each type of film. Most thorough washing results if the water is violently agitated at the point of contact with the film. Practically the ideal washing stream can only be realized by using a spray or an excessively large flow of water. Tanks should be as small as is consistent with the film output because the smaller the volume the more rapidly is the stale water removed. To remove surface hypo, a few seconds rinse in a separate tank, or spraying with a coarse atomizer previous to the main washing is recommended. If it can be arranged, the cascade system is excellent. In this method, film is transferred successively through about five baths in which the water is circulating in a counter direction. In continuous tube processing machines, the water should be directed into the top of the last tube, flow from the bottom into the top of the next tube, and so on. A rinsing loop previous to the large washing tubes should be installed. Compressed air admitted at the bottom of a tank or tube provides the most economical and efficient method of agitation.

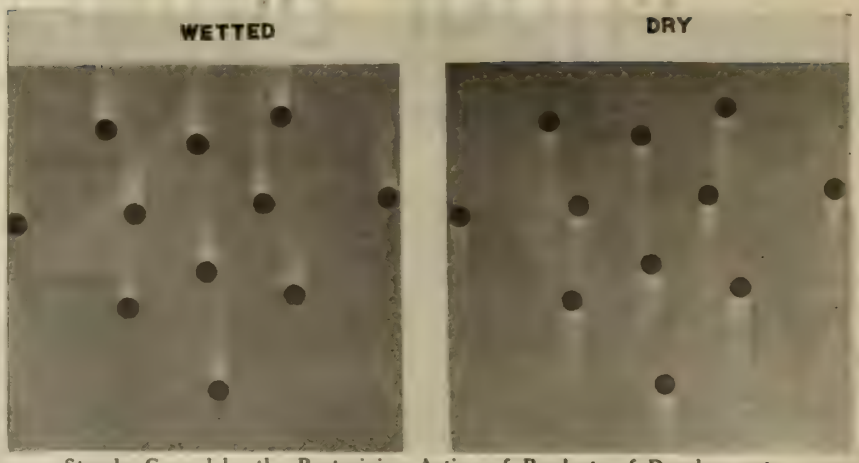
Incomplete Washing

If washing is incomplete as pointed out under the subject of fixation, trouble from stains and spots is often experienced. Sometimes these difficulties do not appear until several months or a year or two later, but the film is usually seriously if not permanently damaged. Several theories have been advanced to explain this deterioration, but it is most probable that the sulphur liberated from small traces of retained hypo in conjunction with bacterial action are the chief causes of the fading that take place through the formation of silver sulphide. Most trouble is experienced with film that has been poorly processed and stored in hot damp climates.

If the film is properly hardened no troubles will arise from having to wash in water whose temperature is 90° to 100° F. When film is thoroughly fixed and washed and subsequently stored at high temperatures, it rapidly becomes brittle and in a few years is completely destroyed by its own decomposition products. **It is very important, therefore, to store film when practicable at temperatures of 50° or 40° F.,** when the rate of decomposition is negligible providing, of course, that the proper care has been given the film during the processing operations. The motion picture industry is comparatively young, but there are samples of film in very good condition which were processed over thirty years ago. For more detailed information on the subject of washing motion picture film, see the article by K. C. D. Hickman, Trans. Soc. M. P. Eng. No. 23, p. 62 (1926).

When moisture comes in contact with dry film previous to or after exposure, or is deposited as the result of humid atmospheric conditions, or is left on the film previous to or during drying, certain characteristic markings are produced. The most common example of these is a tiny white spot. (Figure 15.) Various other types have been classified and several explanations advanced as to the causes and means of preventing such markings in a paper on the subject published in the Trans. Soc. M. P. Eng. No. 17, p. 29 (1923).

(To be Continued)



Streaks Caused by the Restraining Action of Products of Development
(See previous article)

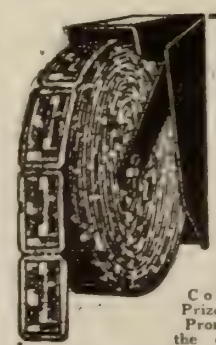
Theatres Planned

HYDE PARK, MASS.—S. A. Glazier has plans by T. M. Sargent, 162 Tremont street, Boston, for one and two-story brick, granite and reinforced concrete addition, to cost $150,000.

LA CROSSE, WIS.—La Crosse Theatre Company, 416 Rivoli Building, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, Ill., for alterations to four-story brick moving picture theatre on Fourth street, between Main and State, to cost $50,000.

LANSING, MICH.—H. G. Christman Construction Company has contract for rebuilding front of Strand Theatre, operated by W. S. Butterfield interests.

ASBURY PARK, N. J.—Reade Theatre Enterprises, 112 West 34th street, New York, has plans by Leon Cubberley, 347 Madison avenue, New York, for rebuilding one-story balcony brick theatre, 90x243 feet, on Main street.



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They've Had a Spring Cleaning At N. Y. Capitol

AN energetic campaign with a new Spring atmosphere as its objective, is being conducted at the Capitol Theatre by Major Edward Bowes, in the interests of maintaining that institution's standard as the world's most beautiful motion picture theatre.

Along the Mezzanine, lamps of a brighter intensity are being substituted for those now in the crystal chandeliers. The new lamps will serve the double purpose of heightening the illumination of the Promenade as well as bringing into bolder relief the beauty and delicate ornamentation of the arched ceiling, which consists of a series of cameo panels in splendidly modeled Wedgewood effects, executed in ivory and gold. The decoration of the interior has been enhanced by the addition of several pieces of value purchased by Major Bowes from the John Jacob Astor home. Among these are a large rug now at the foot of the grand staircase; and a gilt table with a solid onyx top, now on the Promenade.

The exterior of the theatre is likewise being given its share of Spring furnishing. The walls of the outside lobby are being cleaned and polished, bringing out the attractive grains of the marble slabs. The marquise has been rebuilt to accommodate a new type of electric sign with an increased visibility, so that the illuminated announcements of the Capitol's entertainment may better spread its glow up and down Broadway.

Stand By Your Equipment!

3,500 Added Seats for Washington in New Theatre Project

IN addition to containing the permanent home of the National Press Club and seven hundred office rooms for newspaper correspondents and news associations, the National Press Building, a thirteen-story structure, under construction here, will house a 3,500-seat theatre, the most beautiful in the capital city and one of the largest South of New York City.

The theatre, which has been leased to the Fox Theatres Corporation for thirty-five years, has been designed by C. W. and George Rapp, Chicago architects. Easterbrook Gill, specialist in theatrical architecture, has been assigned to Washington by the Rapp firm to carry out their plans.

The theatre will be equipped with large lobbies; promenades; lounging rooms; smoking rooms for both men and women, also many other features for the comfort of its patrons.

The interior of the theatre will be rich, with imported damask drapes; crown furniture; mirrors; crystal lighting fixtures and many other ornate decorations. The highlights of the ornamental plastering will be old gold and bronze, treated in polychrome effects with background in rich colorings.

Theatre Information

Building, Remodeling Plans Filed

Picture Theatres Planned

LOS ANGELES, CALIF.—H. L. Gumbiner, 402 Hellman Bank Building, has plans by S. C. Lee, 530 Petroleum Securities Building, for three-story reinforced concrete theatre, 50x150 feet, to be located at Eighth street and roadway, to cost 250,000.

MIAMI, FLA.—Seminole Theatre Corporation has plans by D. L. Halper, 310 Realty Board Building, for Spanish type moving picture theatre to be erected at 54th street and Seminole avenue, seating capacity 1,500, to cost $150,000.

CHICAGO, ILL.—C. Andrews and associates, 2555 Lawrence avenue, plan to erect three-story brick and terra-cotta trim theatre, store and apartment building on West Madison street, between Elgin and Harlem avenues, 198x250 feet, to cost $1,500,000.

KINGSTON, N. Y.—Keeney Theatre has plans by Gerard Betz, 286 Wall street, for alterations and two-story semi-fireproof rear addition to Keeney Theatre, to cost $60,000.

PERRY, OKLA.—J. B. Tate will remodel his theatre.

PHILADELPHIA, PA.—Hunt's Theatre, Inc., 1344 Vine street, has plans by Magaziner, Eberhard & Harris, 603 Chestnut street, for alterations and one-story brick and stone trim addition to Hunt's Auditorium on west side of Broad street, north of Rockland.

CHATTANOOGA, TENN.—Reported that sum of $75,000 will be expended for remodeling Rialto Theatre on Market street.

MILAN, TENN.—J. E. McGuire, who recently re-leased Criterion Theatre, will renovate and improve house.

WAUSAU, WIS.—Sax Amusement Enterprises, 530 Grand avenue, Milwaukee, has plans by Oppenheimer & Obel, 606½ Third street, for remodeling Stuart Theatre.

CHICAGO, ILL.—American Amusement Company, 3433 West North avenue, has plans by John Eberson, 312 East Superior street, for six-story brick, reinforced concrete and terra-cotta Egyptian theatre, hotel and store building, 125x250 feet, to be erected on North avenue, between Troy and Albany avenues, to cost about 2,800,000.

DECATUR, ILL.—National Theatres, Inc., 1101 East Ewing avenue, South Bend, Ind., has plans by Russell B. Williamson, 405 Broadway, Milwaukee, Wis., for two-story brick and concrete theatre and store building, 60x140 feet, to cost $150,000.

WAUKEGAN, ILL.—National Theatres, Inc., 1101 East Ewing avenue, South Bend, Ind., has plans by Russell B. Williamson, 405 Broadway, Milwaukee, Wis. for two-story brick and concrete theatre and store building, 60x142 feet, to cost $150,00.

JAMAICA, N. Y.—David S. Kolkin, 2 West Forty-sixth street, New York, plans to erect two-story brick theatre and store building, 101 by 150 feet, at southwest corner Eighty-seventh street and Jamaica avenue, to cost $100,000.

NEWTON, IA.—H. Raeder, 20 West Jackson Boulevard, Chicago, Ill., is preparing plans for five-story brick, reinforced concrete and terra-cotta theatre and office building, 66x134 feet, for F. L. Maytag, to cost $300,000.

BRIDGEWATER, MASS.—A. A. Glick, 53 Broad street, has plans by G. N. Jacobs, 4 Park street, Boston, for one-story brick and reinforced concrete theatre, to cost 150,000.

CHICOPEE, MASS.—R. L. Choiffetz, 510 Main street, Springfield, Mass., has plans by J. A. Tuck, Park Square Building, Boston, for two-story brick and reinforced concrete theatre, store and office building, 95x135 feet, to cost $175,000.

EAST BOSTON, MASS.—J. A. Tuck, Park Square Building, Boston, is preparing plans for three-story brick theatre, store and office building, 100x150 feet, to be erected on Maverick square, to cost $400,000.

WORCESTER, MASS.—Owner, care City Central Corporation, 209 Washington street, Boston, has purchased site and plans to erect theatre at Main and High streets, seating capacity 3,500, to cost 150,000.

KANSAS CITY, MO.—James Joplas will erect moving picture theatre at 2418-20 Indiana street, to cost $14,000.

EPHRAIN, N. J.—R. Dobbs has plans by Lackey & Hellel, 5 Hudson street, Camden, N. J., for theatre, bank and store building to be erected at Black Horse Pike and Kings Highway.

FREDONIA, N. Y.—James Polvino, of Lockport, and Martina Brothers, of Mt. Morris, have option on site at East Main and White streets, for proposed moving picture theatre, to cost 75,000.

NEW YORK, N. Y.—Philip Stivelban, 2161 Southern Boulevard, plans to erect moving picture theatre and store building on east side Jerome avenue, south of 183rd street.

SYRACUSE, N. Y.—Professional Building Corporation has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for 19-story theatre, store and office building, 245x150 feet, to be erected at Genesee, Warren and Water streets, to cost $4,000,000.

CHARLOTTE, N. C.—Julius H. Little, president of Independence Trust Company, has purchased property at 223 West Trade street for proposed new theatre.

DURHAM, N. C.—Durham Amusement Company plans to erect 10-story theatre and office building on West Main street.

PORTLAND, ORE.—De Young & Roland, Spalding Building, are preparing plans for two-story reinforced concrete and stone-trim theatre and store building, 100x200, to be located at Belmont, 41st and 42nd streets, to cost 150,000.

PHILADELPHIA, PA.—Herbert Effinger, 1631 West Ruscomb street, contemplates erecting one-story brick and stone-trim moving picture theatre, with seating capacity of 2,500, to be located on west side of Broad street, south of 67th

KENOSHA, WIS.—Dayton Brothers have plans by Armstrong & White, 200 East Erie street, for brick and terra-cotta theatre, with seating capacity of 1,700, to cost $500,000.

Contracts Awarded

MIAMI BEACH, FLA.—Donathan Building Company, Townley Building, has contract for Biscayne Plaza Theatre, 100x200 feet, to be erected at Biscayne and Collins avenues, for Smith Company, Inc., Hotel Warrin, to cost $200,000. Install $15,000 pipe organ.

RICHMOND HILL, N. Y.—Gem Concrete & Construction Company has contract to erect two-story brick moving picture theatre at Lucy place and Metropolitan avenue.

EASTON, PA.—Chase Construction Company, Breining & Bachman Building, Allentown, Pa., has contract for converting opera house into one-story brick moving picture theatre for Wilmer & Vincent's Theatre Company, 1451 Broadway, New York, to cost $200,000.

RACINE, WIS.—Rialto Amusement Company, 1003 Lake avenue, has awarded contract to Gottschalk & Company, 111 Washington street, Chicago, Ill., for brick theatre, 120x145 feet, to be erected at Fifth street and Lake avenue, to cost $350,000.

SAN DIEGO, CALIF.—Kass & Rubin, Bank of Italy Building, Los Angeles, has awarded contract to Edwards, Wildey & Dixon, Edwards-Wildey Building, Los Angeles, for eight-story brick and frame theatre, store and office building, 40x100 feet.

CHICAGO, ILL.—F. L. Cooper, 139 North Clark street, has contract for three-story brick and reinforced concrete Menard Theatre, store and apartment building, 85x250 feet, to be erected at northwest corner Irving Park Boulevard and Menard street, for Northwest Amusement Association, 3167 Elston street, to cost 410,000.

CHICAGO, ILL.—John A. Ludstrom, 1107 Addison street, has contract for two-story brick and terra-cotta trim theatre, store and apartment building, 175x180 feet, to be erected at Belmont and Cicero avenues, for Belmont Theatre Corporation, to cost $450,000.

WAUKEGAN, ILL.—James J. Redding Company, 10 North Clark street, Chicago, has contract for three-story brick, reinforced concrete and stone-trim theatre, store and apartment building, 137x205 feet, to be erected at northeast corner Genesee and Clayton streets, for W. C. Burnett, president, Waukegan National Bank, to cost $1,250,000.

BOGOTA, N. J.—Queen Anne Theatre, Inc., Ridgefield, N. J., has plans by George M. Pollard, 250 West Fourteenth street, New York, for brick and stone-trim theatre and store building, 156 by 100 feet, to be located on Queen Anne and Cypress roads, to cost $175,000.

BEACON, N. Y.—J. M. Realty Corporation, care Paragon Theatre, contemplates erecting new theatre on Main street.

DETROIT, MICH.—Le Win Development Company, 1002 Hoffman Building, has awarded contract to H. G. Christman Company, 315 Stevens Building, for two and three-story brick and reinforced concrete theatre to be located on Linwood avenue, to cost $700,000.

OMAHA, NEB.—M. B. Friffin, 1107 First National Bank Building, has awarded contract to Seldon-Breck Construction Company, 205 Arthur Building, for one-story brick, reinforced concrete and terra-cotta trim theatre and store building, 132x167 feet, to be located at 20th and Farnam streets.

KNOXVILLE, TENN.—J. R. Williams, Holston Bank Building, has awarded contract to J. T. Moyer, Fairgarden Race Track, for fireproof brick theatre and store building to be erected at 3904 McCalla avenue.

RICHMOND, VA.—Neighborhood Theatres Corporation, 2800 Monument avenue, has awarded contract to Graham Construction Company, Mutual Building, for theatre, 50x130 feet, to be located on West Broad street, with seating capacity of 800, to cost $200,000.

Improving Theatres

KENDALLVILLE, IND.—Claude Deardorff contemplates making interior and exterior alterations to theatre and store building on Main street, to cost 25,000.

BATTLE CREEK, MICH.—William J. Bogart, manager Majestic Theatre, 16 West Main street, has plans by A. B. Chanel, 717 Post Building, for remodeling theatre.

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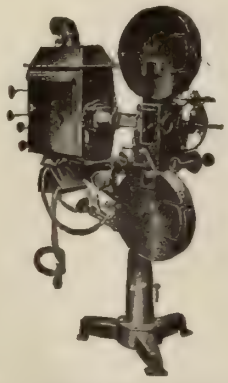

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TWELVE MILES OUT John Gilbert. William Anthony McGuire's Broadway melodrama.

ORDEAL Lon Chaney, star. Dale Collins' novel. There will be two more **Lon Chaney** productions.

ROMANCE Ramon Novarro. Joseph Conrad's classic. There will be another **Ramon Novarro** picture.

FAUST UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense.

THE WANING SEX Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil.

FREE SOULS Norma Shearer. Director, John M. Stahl. Adela Rogers St. John, author. Widely serialized.

NORMA SHEARER production. Monta Bell, director. By Walter De Leon. Title later.

POLLY OF THE CIRCUS Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

ALTARS OF DESIRE Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

MAE MURRAY production. By Benjamin Glazer. Title later.

SHOW BUSINESS Mae Murray. By Thyra Samter Winslow. There will be another **Mae Murray** picture.

THE RED MILL Marion Davies. International musical comedy success. Cosmopolitan production.

POLLY PREFERRED Marion Davies. Guy Bolton's stage hit. Cosmopolitan production.

MARY OF VASSAR Marion Davies. Cosmopolitan production.

THE FLAMING FOREST James Oliver Curwood. Serialized. Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

THE UNDERSTANDING HEART By Peter B. Kyne. Running Cosmopolitan Magazine. All-star Cosmopolitan production.

CAPTAIN SALVATION Frederick William Wallace. Serialized. A Cosmopolitan production.

THE WALTZ DREAM Another and merrier "Merry Widow." A big UFA special. Oscar Strauss musical score.

BATTLING BUTLER Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

A LITTLE JOURNEY Rachel Crothers' stage hit. Harry Millard, director.

THE BOY FRIEND Marceline Day, John Harron, etc. Monta Bell, director. From John Alexander Kirkpatrick's play.

BLARNEY Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director.

THERE YOU ARE Conrad Nagel, Edith Roberts, George Fawcett. Edward Sedgwick, director. F. Hugh Herbert author.

I CAN DO IT Max Marcin, famous Broadway playwright.

HEAVEN ON EARTH Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates.

WOMEN LOVE DIAMONDS Director, Monta Bell. By Carey Wilson.

'FRISCO SAL Edmund Goulding's drama of San Francisco's Barbary Coast.

SHADOW LANE Written and directed by Edmund Goulding.

TIN HATS Owen Moore, Claire Windsor, Bert Roach. Edward Sedgwick, author and director.

THE GAY DECEIVER John M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day.

LOVE'S BLINDNESS Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse.

THE CALLAHANS AND THE MURPHYS Kathleen Norris' classic in Irish-American.

THE TAXI DANCER Robert Perry Shannon's story of a small town girl's adventures in New York. Nationally serialized.

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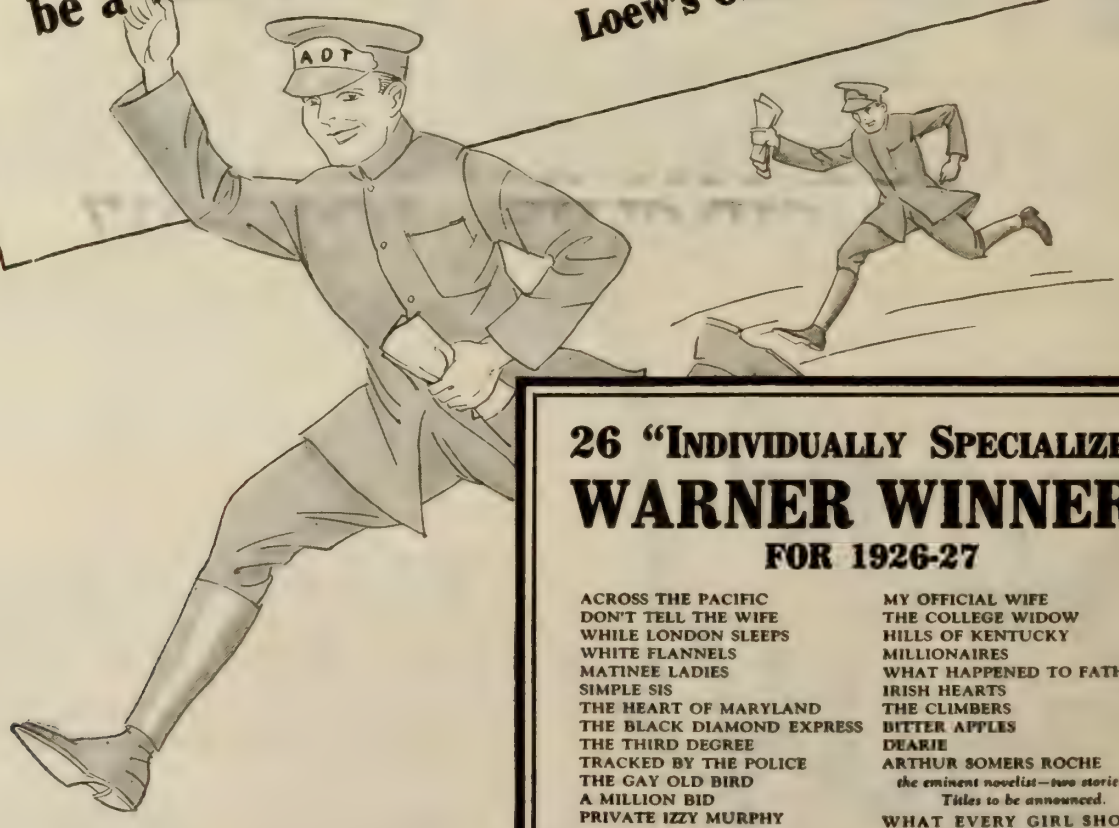

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Ike Libson – Dayton, Ohio Cincinnati, Ohio

Wm. Epstein – Aztec Theatre San Antonio, Texas

John Hamrick–Blue Mouse Theatre Tacoma, Wash. Seattle, Wash. Portland, Ore.

Alton C. Emory Bill Mahoney – Rialto Theatre Providence, Rhode Island

N. C. Yamins–Rialto Theatre Fall River, Mass.

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FRANCE

Breaks Her Own Record at Warfield, S. F.

"ELLA CINDERS" RAN AWAY FROM THE FIELD AT SAN FRANCISCO, REPORTED VARIETY! $24,000 for the week. That's real money, and that's the kind of money "Ella Cinders" has been drawing everywhere! Read this from Variety, June 30:—"THE SMASH OF THE STREET. EVEN MATINEES CAPACITY. COLLEEN MOORE HAS BEATEN HER OWN RECORD AT THE WARFIELD."

First National Pictures

A First National Picture

CAN'T FINISH JOB
Our own private detective has quit his assignment of trying to find a feature producing company in America that doesn't employ the services of a German director.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
The man who expects a patron to pay money to enter a hot theatre when he can toast his feet on the sidewalk free of charge is not a motion picture exhibitor.

VOL. 81 NEW YORK, JULY 10, 1926 NO. 2

Paris Cable

Paris, June 30.

By SUMNER SMITH

A sudden wave of optimism is to be noted among French producers regarding the distribution possibilities of their best films in America. France is one of the logical production centers of Europe and is on the verge of realizing its potentialities.

I have seen several good French films and think America has underrated French producers. They have good comedies such as "Six-Cent Francs" and "Pour Mois" and their natural artistry will mean good dramas. There is good material for Edwin Miles Fadman and other American buyers who are here.

Paris is curious as to why Marcus Loew visited Europe incognito and the purposes of the impending visits of Harry Warner, Emanuel Cohen and Maurice Revnes.

London Cable

Moving Picture World
London Bureau,
June 30.

By W. E. ALLISON-BOOTH

British film producers are more active at present than at any previous date. Those producing are British National, Gainsborough, Gaumont, Stolls, New Era, Welsh-Pearson, Wardour, Astra, National and Archibald Nettleford Enterprises.

Gavazzi King, late secretary of Film Industries Committee, states the reason America has achieved a stranglehold on the industry is due to the inferiority of British films, but he adds that tastes in films are changing and that the psychological moment has arrived for the British industry.

Fred Hamlin Resigns; W. Ham Succeeds Him

Fred Hamlin has resigned as publicity director of the Mark Strand, New York, and has been succeeded by Wallace Ham, until recently with F. B. O. Hamlin quit because of ill health and is now en route to the West Coast by motor with his three sons. On the trip he will write several articles for the N. Y. World.

E. W. Hammons Sends the World English Poster via Wireless

(Special Cable to Moving Picture World)

London, June 30.

Good comedies over here have very greatly increased in popularity and I find that Ideal Films who seem to control all the good ones are supplying regularly under contract eighty per cent of the 4043 theatres in the United Kingdom. They have started national billboard poster campaign reading: "Go to the pictures," "Laugh and grow fit," "See Ideal Comedies." Besides comedies, outstanding novelties are greatly appreciated, like "The Vision," which has been booked for the opening of the Biocolors big super-theatre. Have requested Ideal wireless you photograph of 16-sheet eight-color poster.

HAMMONS.

(Reproduction of wirelessed photograph on page 83)

Educational and Religious Films Coming, Says Hays

Promises Trade He Will "Finish His Job"

(Special to MOVING PICTURE WORLD*)*
Los Angeles, June 29.

"I shall finish the job," is Will Hays' answer to the M. P. P. D. A. in accepting his new ten-year contract as spokesman for the biggest companies in the industry.

In speaking to coast newspaper men on his acceptance of the position he stated that pictures were the sole amusement of millions and the principal amusement of the majority of the world's peoples.

He pointed out that strictly religious and educational films were imminent. Films portraying the lives of great men of various nations would aid in promoting international amity, he said. This is a big step toward the prevention of war, he pointed out.

"To establish and maintain the highest possible artistic and moral standards of motion pictures," he continued, "and to develop the educational as well as the entertainment value and the maximum usefulness of pictures is a service—a service which the members of our association as the responsible custodians of the industry are determined to perform. I am going to see it through."

To Remain Indefinitely

Columbia's latest announcement from the Coast states that Jack Cohn, treasurer of the company, is to remain in Hollywood indefinitely, to assist in the supervision of this company's production schedule.

Laemmle's Bed Side Message

By Cable to Moving Picture World

London, July 1.

Inasmuch as they carried me off the boat on a stretcher and operated on me at midnight on Tuesday for appendicitis, I have not had much time to collect any impressions of the picture situation in England. In fact my biggest impression is the one the doctors made on me. They tell me I am doing nicely. I want to take this medium to thank my friends for their many cablegrams of good wishes.

Laemmle Rallies After Operation

London, June 29.

When the Berengaria docked at Southampton today Carl Laemmle was carried ashore on a stretcher, suffering from appendicitis. He was brought here in a special ambulance car attended by physicians. An immediate operation is necessary. Laemmle's personal physician will arrive from America Thursday on the Majestic.

New York, June 30.

Carl Laemmle underwent a successful operation Tuesday night at a private London sanitarium, according to advices received from J. H. Ross, his personal secretary. An abscess and his appendix were removed. He is reported improving rapidly and will be able to leave London in four or five weeks and carry out his continental visits, as planned. The Laemmle party is stopping at the Belgravia.

Return of Grimm

Lewis J. Selznick has appointed Ben H. Grimm advertising and publicity director of Associated Exhibitors, effective July 6.

McGrath with Columbia

William McGrath, formerly with Associated Exhibitors, has joined Columbia Pictures Corp. as advertising and publicity director.

American Domination Misunderstood—Loew

Marcus Loew, head of M-G-M, returned from Europe last Monday on the Leviathan with the statement his trip had ended, in his opinion, with a better understanding between the United States and the foreign picture market.

"Take England, for instance", he said, "I found that most persons antagonistic to American pictures failed entirely to realize the reason for their antagonism. They were, apparently, laboring under the delusion that the United States was trying to hog the entire foreign market.

"I made it a point to meet the newspaper writers of England.

"I asked them to meet the situation as it was. I explained that the public would not pay money to go in and see British made films in British theatres, when British producing companies were making so much poorer photo dramas, and spending so much less pains and time on them, than we are."

MOVING PICTURE WORLD

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Vol. 81 No. 2

Highlights

Another prize scenario contest. This time First National through College Humor. First prize, $10,000, with possible sales of other manuscripts at $1,000 each.

New western series from both M-G-M and First National indicate without doubt what degree of popularity this type of entertainment has attained.

Arthur Lucas, R. B. Wilby and H. F. Kincey have bought the National, Imperial, Paris, Savoy, Orpheum, Broadway and two others all in North Carolina, from Leitch and Pryor.

F. B. O. has arranged for distribution in Australia through First National Pictures; for South America through South American Distributors.

Gloria Swanson has finally finished "Fine Manners" for F-P-L. She will start on her first for United Artists in September, probably working at the Cosmopolitan Studio in New York. Richard Rosson directed "Fine Manners" from the J. Clarkson Miller script.

Richard Thomas Productions will make four specials for the group of twelve announced by Lewis J. Selznick, new president of Associated Exhibitors. "Husbands Preferred," already completed, probably will be the first of this group. There is a likelihood of Selznick forming a new company to distribute the specials.

The Rivoli, N. Y., has lowered admission prices and switched to Saturday changes, instead of Sunday.

Universal Starts De Luxe Previews of "Les Miserables"

French Ambassador Sponsors Presentation in Philadelphia and Washington

By Peter Milne

The first of Universal's special invitation performances of "Les Miserables," the big French-made feature, was held in Philadelphia last Thursday night at the Forrest Theatre and was sponsored by the Associated Advertising Clubs of the World, in convention there.

The following night, James V. Bryson, general manager of the European Motion Picture Co. of London, Universal's British distributors, who also arranged the Philadelphia showing, displayed the film at Poli's Theatre, Washington, D. C., under the auspices of the National Press Club.

Bryson, it is said, will continue to give these de luxe trade and special showings which are patterned after the manner of the British trade shows. Special performances are already scheduled for Chicago and New York, the latter at Carnegie Hall on July 8.

Universal officials, including E. H. Goldstein and Lou Metzger, journeyed to Philadelphia to see the first presentation of the picture.

Official impress was upon the Philadelphia and Washington showings by the patronage of Ambassador Henri Berangerof France and Dr. Marcel Knecht, French industrial expert and one of the publishers of "Le Matin," largest newspaper in Paris. These representatives of France are particularly anxious to see that the film is presented properly.

The musical accompaniment of the picture for these de luxe showings has so far been under the personal direction of Dr. Ferdinand Heurteur, chef d'orchestra at the Paris Opera. He arranged the musical score for the Paris and London presentations of the film and was induced to come to America by Bryson.

The press of both Philadelphia and Washington was immensely enthusiastic over "Les Miserables."

Shown in England "Les Miserables" was in 22 reels, 11 being used for each of two presentations. It has now been cut to 15,000 feet and one of the purposes of the trade showings is to determine in what manner to release the picture to the public.

Schwerin, Columbia Exchange Manager

Charles Schwerin, former manager of M.-G.-M.- Pittsburgh exchange, has been appointed to a similar position with Columbia Pictures Corporation.

Mr. Schwerin is thoroughly sold on Columbia's ability to annex the finest working material in the making of its pictures, and was so favorably impressed with the straight-forward business methods of its executives, that he feels doubly assured of a successful outcome in his relations with the Company.

He is already marketing this season's program, declaring that the nationalization of Columbia's distribution is not only a step

Rayart Working Fast on Program for Next Season

With the completion of "Moran of the Mounted," starring Reed Howes, supported by Sheldon Lewis, Virginia Warwick, J. P. McGowan, Bruce Gordon and Billy Franey, and "Stick to Your Story," a newspaper story with Billy Sullivan as the star—both of them Harry J. Brown Productions—and "The Last Alarm," made by Gerson Pictures Corporation, with Maurice Costello in the leading role, Rayart Pictures Corporation completes its schedule of production for the season of 1925-26.

Extensive activity on the West Coast marks the preparation for the coming year. Ben Wilson Productions have three units at work, while two comedy units—one with Bobby Ray as the star, the other with Al Alt—are cranking away for Morris R. Schlank Productions. Duke Worne Productions have one feature and one serial unit at work, while Trem Carr Productions also have one. Harry J. Brown is laying plans for the first of the new series of Reed Howes Productions.

According to W. Ray Johnston, president of Rayart Pictures Corporation, his organization will have ten completed features, two completed serial plays and eight completed comedies ready for screening by the time the first release is scheduled to go out in September.

20,000 Attracted

Warner Bros.' portable radio broadcasting station, 6XBR, now on a transcontinental tour, took Denver by storm on June 21 when a program was put on the air in co-operation with the Denver Post. A crowd of 20,000 was attracted by the novelty, which was declared the greatest exploitation idea ever put on in Denver.

To Direct Valentino

Fred Niblo, who directed Rudolph Valentino in "Blood and Sand," will again wield the baton on a Valentino picture, for announcement gives the news that with the completion of "Son of the Sheik" Niblo will direct Valentino in his forthcoming United Artists picture based on the life of Benvenuto Cellini, the greatest lover of his age.

Fox Officials On Tour

James R. Grainger, general sales manager for Fox Films, is on another of his frequent country-wide visits to the company's branch offices.

Fred C. Quimby, short subject sales chief, is also on an extended tour of the branches and big cities throughout the United States and Canada.

Mr. Quimby will go on to Los Angeles, where he will meet Mr. Grainger, and on his return will include the remaining branches on his visiting schedule. The trip will require six weeks.

Hold Conferences on Selznick Activities

Lewis J. Selznick, the new president of Associated Exhibitors and E. J. Smith, general sales manager of the company, presided over the first of a series of home office conferences last week to determine the policy and future activities of the company.

Mr. Selznick states that the company will operate under an "open door" policy. As in the past it will continue to confine its activities to distribution. Independent, producers whose product measures up to the standards set by the Selznick organization in the past, will contribute to the program of the new company.

Work Progressing on New Walsh Picture

Excellent Pictures Corporation is going ahead immediately into production with its second starring vehicle for George Walsh It will be called "A Man of Quality."

Wesley Ruggles will again handle the megaphone.

The organization has just completed "The Kick Off." The final editorial polishing is now in process.

Lee Goldberg in Town

Lee L. Goldberg, secretary and treasurer of Big Feature Rights Corp., Louisville, Ky., visited New York prior to spending the holiday week-end at Atlantic City with Mrs. Goldberg.

Open Canada Branches

Film Booking Offices will distribute throughout Canada hereafter by means of their own exchanges, which have been established in the six key cities of the Dominion, where the company is known as Film Booking Offices of Canada, Ltd. These exchanges are under the general supervision of P. C. Taylor, the Canadian district manager for F. B. O.

Finish Dean Film

Production work on the newest Priscilla Dean starring picture, "West of Broadway," has been completed at the Metropolitan Studios. Arnold Gray, Metropolitan's new leading man, has the principal role opposite Priscilla Dean.

Public Information Campaign Successful

(*Special to* Moving Picture World)
Detroit, June 29.

Hundreds of requests for information regarding investments in theatrical enterprises in Detroit and Michigan have reached the desk of H. M. Richey, general manager of the Michigan M. P. T. O., as a result of the recent advertising campaign instituted by the exhibitors to discourage promiscuous theatre building.

About 15,000 letters and booklets were sent to the banks, real estate agencies, select club mailing lists and to all persons in the city having an income of $20,000 or more annually.

The local association is not attempting to discourage legitimate investments, but it out to trample down the fly-by-night promoter.

The booklet points out all the dangers and pitfalls that may beset the theatre owner through lack of product, both pictures and vaudeville.

This is looked upon as one of the most constructive campaigns the local association has ever attempted.

Lois Weber to Direct "Uncle Tom's Cabin"

Universal announces that Lois Weber, Universal director of many successes, is to take over the production of "Uncle Tom's Cabin," the big Universal special being made from Harriet Beecher Stowe's nation-rending novel. Harry Pollard, who had arranged to direct, asked to be relieved of the task, due to ill health.

"Tin Gods" Completed

Camera work on "Tin Gods," Thomas Meighan's Paramount starring picture directed by Allan Dwan, has been completed at the Paramount Long Island studio.

Atlanta Head Here

Ben Y. Cammack, Universal's exchange manager in Atlanta, is now in New York conferring with Ralph Williams, Universal's southern sales director, and brings the good word that conditions in that territory are decidedly on the up-grade.

Cobb Signs Contract

Irvin Cobb has been signed to a contract by M-G-M and will write an original story for screen production.

Five A. E. Films Ready

The newly reorganized Associated Exhibitors is planning for release, during the season of 1926-27, a big lineup of productions.

Several pictures are ready for exhibition. They are "Galloping Cowboy," "Rawhide," "The Bonanza Buckaroo," "Dangerous Dub" and "Twisted Triggers."

Building Sales Body

The work of rebuilding and manning the sales department of the newly reorganized Associated Exhibitors is rapidly being completed and Lewis J. Selznick, president of the company under the new regime, and General Sales Manager E. J. Smith hope to have the task completed and sales force operating at top speed in the very near future.

Anti-Censorship Plank In Republican Platform

(*Special to* Moving Picture World)
Albany, June 29.

The Republican party in New York state will do a right-about-face this fall on the question of motion picture censorship. It is now certain that a plank calling for the repeal of censorship will be embodied in the party's platform, and will be adopted at the state convention in New York City on September 26 and 27. This much was agreed upon during the past week at a meeting of the Republican leaders.

Censorship in New York state has always been regarded as a Republican measure, having been introduced by Republican members of the Legislature, and sanctioned by Governor Nathan L. Miller, back in 1921, when it became effective. The many attempts on the part of Democrats to repeal the law have always been downed by the Republican Legislatures. Governor Alfred E. Smith has repeatedly come out in favor of repealing the statute, but his hands have been tied on account of the Republican majority in both houses of the Legislature.

It is understood that Will H. Hays, former chairman of the Republican National Committee, has told the Republican leaders of New York State, that a censorship repeal plank in this fall's platform would mean much to the party. The Republican leaders are planning to allay opposition from churches and organizations favorable to censorship, by pledging themselves to amendments to the penal law that will be more rigid than those at present, and which would serve to take care of any offenders.

M-G-M to Release Series of Westerns

Metro-Goldwyn-Mayer announces that it will make and release a series of six Western pictures for the new film year, the series to be called "M.-G.-M. Westerns."

Four of the lot will be adapted from Peter B. Kyne's stories.

The other two pictures will more than likely be made from the novels of some other noted outdoor writer. The first picture in this new M.-G.-M. group will be released in August.

To Direct Bray Comedy

(*Special to* Moving Picture World)
Los Angeles, June 30.

Joe Rock has retained Vin Moore to direct, "A Day on the Farm," the second of a series of special comedies he is making for Bray, Inc. "Bubbles," the comic colored boy of the screen, is being featured with a cast of juvenile actors. Murray Rock is in charge of production of the series which is known as the McDougal Alley Kids series.

Chadwick Adopts New Sales Plan

Chadwick has adopted a new sales policy in the state rights field. Discontinuing the current practice that has now been generally accepted for many years, Chadwick will not sell a complete season's program in advance. Chadwick pictures will be sold individually on completion.

The new plan of Chadwick is expected to work to the mutual of exhibitors, distributors and the producer. By avoiding the customary procedure of selling and booking pictures that have not been made, there will be no blind buying by territorial distributors and exhibitors.

On Exchange Tour

Guy Morgan, general manager of B. and H. Enterprises, has left New York to make an extended tour of the First National exchanges in the interest of Johnny Hines comedies.

Columbia Bookings; "Lone Wolf Returns"

Announcement comes from the coast that West Coast Theatres, Inc., has booked "The Lone Wolf Returns," starring Bert Lytell and Billie Dove, for its 170 theatres.

Concurrent with the booking of the entire group of twenty-four Columbia productions into the Capitol, Stratford, Avalon, Paradise, Chatham, Cosmos, Hamilton, Empress, and Victoria theatres in Chicago, by the National Theatre Corporation, contracts were closed with theatres all over the country.

Among the theatres that have contracted for Columbia's entire season's program are The Strand, Providence, R. I.; University Theatre, Inc., Cambridge, Mass.; Strand, Dorchester, Mass.; Strand, Everett, Mass.; Waldorf, Waltham, Mass.; Capitol, Salem, Ore.; Pastime or Breezy Theatre, Philadelphia, Pa.; Strand, Hanover, Pa.; Strand, Capitol and Vetner theatres, Atlantic City; Elkins Theatre, Elkins, W. Va.; Pedigo, Guthrie, Okla.; Weiss Theatres, Inc., New Theatre, Birmingham, Ala.; Ideal Winston Salem, N. C.

Activity is reported from the Columbia West Coast studios, with five directors and as many companies with their literary and technical aids working overtime to beat the schedule for capable and artistic production.

Lubitsch Recuperating

Ernst Lubitsch is recovering in Hollywood from an operation performed last week for stone in the kidneys. Lubitsch stood the ordeal nicely and barring possible complications will be back on the Warner lot in the near future.

GEORGE WALSH
in
"THE KICK-OFF"
produced and directed by
WESLEY RUGGLES
will be one of Autumn's biggest money-makers.
Big and fine all the way through.
One of the 6 Big Pictures Starring GEORGE WALSH
Excellent PICTURES CORPORATION
SAMUEL ZIERLER *President*
NEW · YORK

Foreign Distribution by
SIMMONDS PICTURES CORP.
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Majel Coleman Receives Promotion

Majel Coleman the Titian-haired green-eyed member of the De Mille stock company has been elevated to the rank of "featured" player in small parts and bits at the De Mille Studio.

Majel has been cast for a featured role in "Corporal Kate," Vera Reynolds' next starring picture, in which she and Julia Faye will play the principal supporting parts. "Corporal Kate," prepared for the screen by Zelda Sears and Marion Orth is a story of the American girls who anticipated in the World World overseas.

Complete Productions For October Release

Claiming a record for adherence of "shooting schedule" De Mille and Metropolitan Studio announce Jetta Goudal's "Her Man O' War," Vera Reynolds' "Risky Business" and Leatrice Joy's "The Clinging Vine" are ready for pre-view. "Gigolo," with Rod La Rocque, and "Young April," with Rudolph and Joseph Schildkraut are in cutting. Jeanie MacPherson is completing the screen story for Cecil B. De Mille's "The King of Kings." Rupert Julian is preparing to film "The Yankee Clipper," a D Mille special. Leatrice Joy has started "For Alimony Only." George Seitz has returned from filming location scenes for "The Last Frontier" and Marie Prevost's first for Metropolitan "Almost a Lady" is being cut and titled and she is about ready to start on "For Wives Only." These productions are for October or later release through P. D. C.

Announces Promotions

George W. Weeks, general manager of the department of distribution of Paramount has announced the following promotions in the Manhattan territory of which John Hammell is district manager:

J. J. Unger, former manager of the New York exchange, has been appointed assistant district manager, with Earl N. Sweigert succeeding him at the New York branch. Thomas Murray has been appointed manager of the Brooklyn exchange.

Sign Opera Stars

The Vitaphone Company, a subsidiary of Warner Bros., has signed Giovanni Martinelli, Marion Talley and Anna Case of the Metropolitan Opera Company to sing for the new Vitaphone, a device controlled by Warner Bros. and perfected by the Western Electric Company, the American Telephone and Telegraph Company and the Bell Laboratories. These opera stars will be heard on the Vitaphone and seen on the screen in connection with the road show attraction, John Barrymore in "Don Juan."

Norma Shearer's Latest

"Upstage", recently announced by Metro-Godlwyn-Mayer as a starring film for Norma Shearer, under Monta Bell's direction, will have the working, and, possibly, the release title "Troupers".

Seventeen Scenarios In Work at Fox Studios

Winfield R. Sheehan, Fox Films general manager, now handling all production activities, is expressing itself in the speedy yet consistently thorough operation of all the picture-making machinery at the compass's West Coast Studios.

A peek into the writers' quarters, where fourteen men and women are working or scripts gives a good idea of the program to be screened.

James T. O'Donohue is now adapting "The Holy Terror" by Winchell Smith and George Abbott.

Bradley King has "One Increasing Purpose," the A. S. M. Hutchinson best seller. Besjamin Glazer is doing "Royal Scandal," from the original story by Harry Carr.

Kenneth B. Clarke is adapting "The Monkey Talks," Rene Fauchois' Paris, London and New York success. Eve Unsell has Clyde Fitche's stage play, "The City." Gertrude Orr is preparing "The Story of Mother Machree," by Rida Johnson Young.

Keene Thompson is well along with "Going Crooked," the play by Winchell Smith, Aaron Hoffman and William Collier. L. G. Rigby is adapting "Whispering Wires," by Henry Leverage and Kate McLaurin.

"The Great K. and A. Train Robbery," by Paul Leicester Ford, is nearly completed in adaptation by Director Lewis Seiler and John Stone, and Mr. Stone also is working on "The Canyon of Light," by Kenneth Perkins.

"On the Wings of the Storm," a magazine story by Lawrense W. Pedrose and Elizabeth Piskett, is being put in screen script by Dorothy Yost.

"Pearls of Desire," by Austin Small, is being screnarized by Clover Roscoe. Marion Jackson has the Zane Grey story, "The Last Trail." Charles Darnton is preparing the script on "Kit Carson," an original story, and Wyndham Gittens has "Desert Valley" by Jackson Gregory.

Prints in Exchanges Ahead of Schedule

In order that exhibitors may have their pictures in ample time, First National is preparing to have prints of fall productions in the exchanges far in advance of release dates. This policy has always been followed insofar as possible, and this year the Distribution Department is in a particularly fortunate position in that production is well ahead of schedule.

A recent check-up of the pictures announced for release in September and October shows that several of them are already completed or nearing completion and that others will be ready well in advance of the scheduled time.

Screen Library in Larger Quarters

The Screen Library Service, a casting service using moving picture film instead of still photographs, has taken over the entire Taft Realty Building at Taft avenue and Hollywood Boulevard, due to increase in business.

Dr. Murnau Here

Dr. F. W. Murnau, well-known German director, has arrived in New York. He will make his first American picture at the Fox West Coast plant.

Dr. Murnau will stop over in New York until July 8. On the day before he leaves for the West Coast Studios of Fox he will be the guest of honor at a reception and dinner at the Ritz-Carlton Hotel.

Louis Weiss Returns

Following a five weeks' swing around the country, Louis Weiss, vice-president of Artclass Pictures Corporation, returned to New York June 28. In addition to visiting the independent exchanges in practically all of the key centers, Weiss spent several weeks at Hollywood in connection with production details of the several units turning out short subject product for Artclass release.

N. C. Exhibitors Re-elect C. W. Piquet President

Wrightsville Beach, N. C., June 28.

Charles W. Piquet was re-elected president of the North Carolina Theatre Owners' Association at the midsummer convention here. J. E. Estredge was elected vice-president and Nat L. Royster secretary. Royster was also named to manage the Charlotte Theatre zone. Charlotte will be the seat of the mid-winter convention.

A new assessment system was adopted providing for the taxing of exhibitors according to population of territory as against the former system of taxation by theatre seating capacity.

F. N. to Screen "Desperate Woman"

"A Desperate Woman" is the latest stage production for picturization. The Sam Janney drama, which was produced originally in New York, is to reach the screen under First National auspices, going into production under the production management of B. P. Fineman.

Begin New Coogan Film

(*Special to* Moving Picture World)
Los Angeles, June 28.

"Johnny, Get Your Hair Cut," Jackie Coogan's forthcoming production, will be filmed at the Fine Arts Studios. The Coogan Company is moving into the plant this week and sets for the picture are now under construction. Actual filming will begin next week, it is announced by Samuel Freedman, vice-president of the studio.

New Tiffany Exchanges

On his return from the West Coast, M. H. Hoffman, vice-president of Tiffany Productions, Inc., announced the establishment of three more Tiffany exchanges, making nineteen up to the present time. Branches were opened in Milwaukee, Kansas City and St. Louis.

Crandall Improves Following Operation

Harry M. Crandall, founder of the theatres bearing his name in Washington, D. C., and vicinity, now operated by the Stanley - Crandall Company of Washington, of which he is executive vice-president, underwent an operation for appendicitis on Monday, June 21, in Garfield Hospital, in the national capital, from which he is rapidly convalescing.

Mr. Crandall has been a sufferer from chronic appendicitis for a considerable period, although his gastro-intestinal ailment was not diagnosed as anything more serious than a catarrhal condition resulting from colds until a few days before the operation when the malady localized and left no doubt of its actual nature.

Mr. Crandall left the hospital and returned to his home on Sixteenth street on Sunday, June 27, six days after the operation, and is expected to return to his official duties within a fortnight from the time the anaesthetic was administered.

Beaumont to Direct Big Fox Picture

"One Increasing Purpose," the A. S. M. Hutchinson "best-seller" novel, will be picturized in England by Director Harry Beaumont for Fox Films. It is planned to be even greater in a general way, including box office appeal, than this gifted English author's "If Winter Comes," which Fox screened with remarkable success a few years ago.

Mr. Beaumont, accompanied by his wife and Bradley King, who will do the adaptation, will sail July 7 for England.

Results Please Mandel

Irving Mandel, head of Security Pictures, regional distributors of Rayart Pictures in the Chicago territory, returned to Chicago last week from the M. P. T. O. convention in Hollywood, highly enthusiastic over the results thus far obtained by his organization on their 1926-27 sales drive.

"Our sales campaign has barely gotten under way, despite which fact we have sold fifty per cent. of our product—a truly remarkable condition," Mr. Mandel stated.

Jack Warner in N. Y.

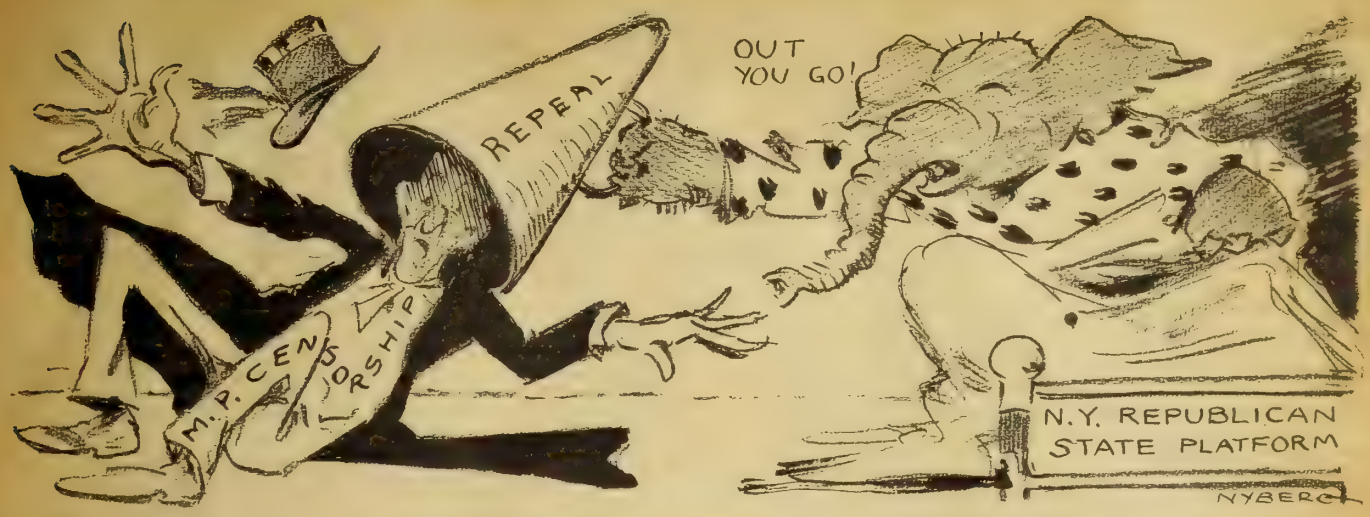
Jack L. Warner, director general of production for Warner Bros., is in New York from the West Coast studios.

Among the many announcements made by Mr. Warner was one to the effect that he has planned the first six pictures for the 1926-27 schedule. These are "Across the Pacific," "Private Izzy Murphy," "My Official Wife," "The Gay Old Bird," "College Widows" and the first Henry Somers Roche mystery story.

Title Change

The title of the new Johnny Hines comedy shortly to go into production is "The Knickerbocker Kid" instead of "The Dancing Mayor" as previously announced. No cast has been assembled as yet.

Ex-tinguished Picture People · · · *By Nyberg*



The Commercial Angle of Criticism

SEVERAL of the trade papers have started to talk about criticism. One resents the incapacity of the critics of the daily papers, while another professes to have evidences of graft. None of the writers seems to have approached the matter from the purely commercial angle, yet this is by far the most interesting slant.

Criticism, at best, is merely the expression of the opinion of one individual. It is of value only in proportion to that individual's judgment and experience. Unfortunately the general public is prone to value the printed word. There seems to exist a general feeling that the types, like figures, cannot lie.

So it happens that amusement investments amounting to many millions of dollars are substantially at the mercy of the newspapers who are seemingly indifferent to this responsibility and give free hand to the half-baked, self-constituted critics who have neither experience nor judgment and who seek chiefly to air their imagined brilliancy in their columns, often to the detriment of a picture representing an investment of anywhere from $300,000 to $1,000,000.

Those same editorials directors would not dare put an untrained writer in charge of the Wall Street Bureau, but anything is considered good enough for the movies.

The publisher knows that the theatrical advertising, at a line rate considerably higher than that for financial advertising, brings a greater money return. He knows that he has the pictures to thank for a tremendous increase in amusement advertising lineage. Not only do the pictures take spaces largely in excess of those formerly used by the drama houses, but these latter have been forced to increase their space to hold their own against the picture theatre announcements.

Without the competition of the picture theatres, the amusement space in the New York newspapers would drop to a quarter of the present lineage, and yet the fate of the pictures advertised are left in the hands of incompetents who are intent only upon wise cracking and smartness at the expense of truth; that seems to constitute criticism not alone in New York but in most of the larger cities of the country.

If the picture is inartistic and yet pleases, it is a good picture. If it will give satisfaction to the patron and profit to the management, it is unfair to ignore the amusement merit in a search for flaws. It is a praiseworthy thing to seek to raise the artistic standards of the picture, but the public is entitled to know whether or not the picture will entertain. If it does, the public will go, and will not care that the offering does not measure up to the more or less hazy standards of the commentator.

It is the real oddity of the situation that the theatres contribute thousands of dollars to the support of the newspapers whose main efforts seem to be to tear down the pictures rather than to foster the interests on which the very existence of these alleged critics depends.

Almost overnight radio was given the recognition it took the pictures ten years to gain, yet radio still is below the picture in reader interest.

In New York for instance, the first newspaper that will handle pictures in an intelligent, sympathetic fashion on the platform that criticism is valuation and not merely faultfinding; that will recognize the picture as the chief amusement appeal of more than half of its readers and not the "Patsy" for immature boys and girls to play with, is going to do something that will be not only profitable but praiseworthy.

"What's New"?

By Bill Reilly

THE other afternoon at the Manhattan Opera House we heard the New York Philharmonic Orchestra recording for "Don Juan" via the Vitaphone. Here is, without doubt, one of the greatest orchestras of the world. It was playing what will be admitted as one of the finest scores that ever accompanied a picture.

* * *

Warner Bros., with the Vitaphone, are in a fair way to rewrite a big chapter of picture presentation. And picture buying, not only by the trade but by the public. The influence of a beautiful and appealing musical score, going hand in hand with the picture, will be profound in every center, large or small. The effect on the social structure of the country, aside from its effect on the picture business will be as marked as the influences of any one of the great inventions in electrical and physical science.

* * *

Sam Warner is devoting his entire attention to the Vitaphone process, which will be first heard in synchronization with "Don Juan," opening in New York late in July.

The New York Philharmonic, to name one unit to be employed by Warner Bros., has devotees by the thousands. Music, ever a partner with the picture, should carve out legions of followers, of all dimensions of BROW, for the Warner product.

This points to DEMAND. With the winds of demand filling their sails, Warner Bros. can sail far on this new movie sea. They deserve to.

CONGRESS last week let a bill die aborning which would have prohibited the display or use of firearms in motion pictures. One of our very best and most dyspeptic "antis" must have waked up one morning and read that M.-G.-M. and First National had gone in for Westerns.

Imagine a Western without a six-shooter!

* * *

Had the anti-gun bill gone through, doubtless the great figures of our early Western history would be depicted packing the '49 version of a charlotte russe. And the Pilgrim Fathers, in pictures, would never dare carry their picturesque fowling pieces in search of Indian or turkey. Daniel Boone, doubtless, would flourish a neat French cane. Oh, lovely! What a picture of early America the coming generations would have!

* * *

What the anti-gun grouches do not realize, and what M.-G.-M. and First National do, is that a romantic wave of Western appeal is sweeping this country in biographies, autobiographies, stories, novels, reminiscences of old-timers published in every form. The West of yesterday is gone. But the memory of it clings. And America is clasping that memory to its romantic heart anew.

EARL HUDSON leaves New York soon for a three months vacation in Honolulu. On his return to Los Angeles he will remain on the Coast in charge of a production unit for First National.

* * *

Hudson, one of the great young men of this business, merits his leave. He has been working at a terrific pace for a long time in his supervisory capacity at First National's eastern studios.

* * *

We have long been a Hudson admirer. He is one of the industry's most thorough citizens. Happy days in Honolulu, Earl! And big things for you and from you on the Coast!

BEN GRIMM on Tuesday assumes his new duties as advertising and publicity director for Lewis J. Selznick at Associated Exhibitors. Ben thereby takes one of the most important parts in the industry right now.

* * *

The spotlight is on L. J. Selznick and his return to film circles. The industry is tuned in for the Associated story. How that story is prepared, sent out, and received depends largely on Ben Grimm.

* * *

"L. J." himself has the feel of advertising as a good golfer has the feel of a club. With Grimm associated with him the new story of the new Associated should ring the original bell it must in the vital formative period of the new organization.

IN the screen version of "Les Miserables" which Universal has imported from France, there is a great, a splendid picture. In many respects, in its superb backgrounds, in its splendid performance by Gabriel Gabrio in the role of Jean Valjean, in its faithful reproduction of the spirit and intent of the immortal classic of Victor Hugo, it is a film to rank with the best that the screens of any country have reflected.

That a more detailed account of "Les Miserables" is not forthcoming in this paper in the form of a review is because Universal, at the time of this writing, is not finally sure as to the manner of the production's release. It stands now in some fifteen thousand feet. It is also divided into two parts, of eight reels each. Universal's problem is whether to release it in this form or perform further heart-breaking cutting and condense it to a single evening's entertainment.

Tradition would point toward further cutting. Experimentation points to a two-part release or the exhibition of the entire sixteen reels in one night. The Associated Advertising Clubs of the World saw it all in one night at the Forrest Theatre in Philadelphia. The National Press Club viewed it all in one night in Washington. The reaction in both audiences was so favorable that the way would seem to point to the latter course, experimentation.

Uniting the two parts would eliminate the reintroduction of the characters and so reduce the footage slightly. Perhaps there are places here and there throughout the sixteen reels where a fresh hand could come in and trim without mutilating.

* * *

But whatever form Universal selects as that in which the public of the United States is to see "Les Miserables," that form will undoubtedly demonstrate that France has taken a long step upward again as a producer, that Universal, through its general manager of British distribution, James V. Bryson, had the foresight to secure the film for distribution here, and that the greatest classic of literature is assuredly one of the greatest of motion pictures.

The Second Annual National

August **Greater Movie Season** 1926

Celebrating the Motion Picture's Thirtieth Birthday

Exploitation Helps from Epes W. Sargent

BY CHARLES EDWARD HASTINGS

SHOWMEN who are planning big things for their houses during Greater Movie Season should be in action NOW, in the judgment of Epes Winthrop Sargent, Associate Editor of Moving Picture World and for more than eleven years Editor of the Division of Exploitation of this publication.

Turning from his busy desk, for a few moments, Mr. Sargent discussed the possibilities of Greater Movie Season for adroit exhibitors.

"Throughout the month of July," advised the exploitation editor, "I would use a cut of the August sheet taken from a calendar, with 'Greater Movie Season' in legible script across the face. If you find it is not practical to have a cut made, your local printer may have the calendar logotypes, or he can do it with rule work. The big point is to have it look like a real calendar sheet. I would send out one of these with every piece of mail; use it in my ads, if space permits, and assuredly use it in the blowoff ad, if I have to pay for extra space. This has worked well on all Paramount weeks since their inception, but it was in use long before that, so it is not a steal.

"And in this direct connection," Mr. Sargent urged, "I would use a sub-slogan: Not a DAY, nor a WEEK, not a MONTH, but the start of a SEASON.

For an alternate sub-slogan use:

"Begins August 1, 1926. Ends July 31, 1927."

"In some cases, these slogans may be used together, on separate lines."

Midnight Matinee Is Important

Getting the season away to a good start is an important detail, Mr. Sargent said.

"August 1 is a Sunday, where Sunday shows are not permitted," the Editor said, "it would be a good idea to start with a midnight matinee, commencing at 12:05 a. m. The argument should be that **You Can't Wait Another Moment** to start the season. Advertise the thought back of this argument, and get the folks talking about the midnight matinee. You should remember that the midnight matinee is the official seal of the extra big picture, and has always proved to be a clean-up."

It will seem that an "information bureau" is absolutely essential in many sections in laying the foundation for the success of the Season. The World's exploitation expert discusses this point very succinctly:

"Open an information bureau in a vacant store, if there is one near the theatre, or in the lobby of your house if necessary. Plaster with stills and stars; display the program books of the releasing companies whose films you use, and get a clever girl to explain to callers all about the pictures you have booked, and particularly those for August. (In some instances, a big exchange will furnish you with a girl who is thoroughly familiar with every one of their releases, including the personality of their stars.) Have plenty of postcards and heralds, which can be given out freely. Keep the place open afternoons and evenings. In many sections you can arrange for a soft-drink demonstration as an added attraction. The manufacturers of Grape-Nu and similar drinks will be glad to sample for a day or two, or possibly longer."

Start a Greater Movie Season for August

EPES WINTHROP SARGENT

2, Mr. Sargent advises, offering prizes for the best float made by children of various ages, with an express wagon or soapbox cart for a base. Also offer prizes for the best costumes and the best banner advertising Greater Movie Season. You can get the merchants to contribute the prizes, on the plea that it will bring people downtown.

And while on this thought, the Exploitation Editor suggests, you will find in many towns that you can make Monday, August 2, a public holiday. Get the merchants to advertise special sales, dollar days or other trade pullers. Arrange for trolley or bus service to feeder towns and stage a band concert and parade for noon. You can go further and inaugurate a field day of sports in front of your house. Start right in, and you can get every live merchant to advertise the season in his own ads. And you can fill the town with visitors. Some of whom will buy tickets and all of whom probably will take in some of the attractions during the month.

Mr. Sargent's further suggestions, gleaned in this brief interview, are set down as follows, but exhibitors will see the value of each without regard to the order of their presentation:

1. Sell the street cars (and buses, where possible) the idea that they will get added business from G. M. S., and talk them into banners for two weeks in advance, and during the entire month of August.

Offer A Cup For "The Largest Family"

2. Offer a cup to the largest family to attend any performance during the month in a body. You will get some large family every day. Best lay this off to a newspaper, if you can, and check up on the family. A newspaper can sustain this story with photographs of the families.

3. It would be a clever stunt to close July with the pick of last season's pictures, with the idea: Here is the pick of the pictures of 1925-26. Come and see them. and compare them with the offerings of Greater Movie Season.

4. Offer a pass for the month of September to the person who dopes from the advance information the best picture you will show during August. Start this at once, and close the contest July 31. Judging to be made on receipts, plus audience satisfaction, and in the event of a tie the best letter wins. Each contestant must name best picture and tell why he or she figures that it will be the best. Get the best judges you can for this contest, to avoid disputes.

5. Get out special ticket books, with a reduced price, the books to be good only during August. A ten, or even twenty percent discount will bring in more money than you would get at full price without this scheme. Sell the books all through July, or make a whirlwind campaign during the last two weeks of July. Offer a free book to the child selling the greatest number of books, or a matinee single for every book sold.

6. Have cardboard discs about three inches in diameter, or diamonds about the same size (squares hung from one of the corners) printed, reading: "I am waiting for Greater Movie Season. All of August." Distribute these to the kids two weeks in advance. Have a daily check-up in front of your house each afternoon, and give a ticket to each kid who reports each day for roll-call. Make a list of the kids who take the cards. Call the roll every day but Sunday, and check them up. You can get a twelve-day ballyhoo for a few tickets. Be a little liberal with a kid who cannot always get around. Some of them distribute newspapers, and mix widely. As it is vacation season, most of the kids should be on hand for the check-up.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

M. W. Larmour Tells Why He Reports His Big Stunts to This Department

ONE OF THE most regular and useful contributors to this department is M. W. Larmour, of the National theatre, Graham, Texas. The other day, addressing the students of the Public Training School for Theatre Managers we remarked that it scarcely seemed possible to deal with any phase of exploitation without mention of Mr. Larmour, and he figures very regularly in these pages because he is so fertile in ideas.

The other day we got this letter from Mr. Larmour. We think that you will find it interesting. He wrote:

> Talking to a bunch of exhibitors in Dallas a few weeks ago. One of them mentioned my write-ups in the M. P. World. He said that he did not see why I did it as there seemed to be no advantage in it for me. He said he read your stuff but he couldn't see how it would help him to go to the trouble to report this.

Three Reasons

> The answer was dead easy:
>
> First, I do it because I want to pay my debts. I use other fellows' stunts so I think I should offer mine to them in payment. Second, I do it to advertise myself. I believe I could go out and get a job in almost any section of the country with no other recommendation than these various notices.
>
> Third, and most important of all, I do it because it improves my work. I do my stuff to build my patronage, but I try to make it good enough and different enough to land in The World.
>
> An exhibitor plans stuff day after day. Some of it clicks and some does not. The people around him get to where they expect it of him. Unless the stunt is especially unusual they will rarely say anything to the exhibitor about it. So he gets in a rut.
>
> I have found that by trying to land my stunts in the M. P. World I am steadily improving, my stuff is more effective, and I work harder to make it as perfect as possible. It just gives a fellow a mark to shoot at.
>
> And just think of the thrill a fellow gets wnen he opens a new issue of **The World** and finds that some of his stuff was considered good enough for a place on its pages.

That's the reason this department has grown bigger and better each year for the past fifteen years. There are enough live wires who feel that they owe something to others for the help that others have given them to keep this department live and helpful.

It's Only Human

Moreover it is only human to take a pride in a thing well done. Now and then someone writes that he does not need the publicity that would come from a write-up of an original stunt. It's not a question of personal advantage. The man who has not enough pride in his work to enjoy showing it to others, lacks the pride to create.

Men and women do not write great novels, compose immortal music or paint pictures the fame of which will endure long after they are gone merely for the sake of the financial return. If persons wrote or composed or painted merely for the money there was in it, there would be few great books, little good music, a dearth of great paintings.

The real reward of the artist in authorship, composition, art, or exploitation or ditch digging, is not the direct financial gain, but the appreciation of his fellow man and the feeling that the world has been made better through his efforts.

Mr. Larmour—and the others of our regulars—are not out for notoriety or advancement. They merely take an artist's joy in creative work, and the reward of good work in any line of human endeavor is appreciation.

Mr. Larmour is not looking for a new job. He has his own house and he has turned down three good offers in the past year. Materially he could do without publicity, but there would be less joy in doing work if only the comparatively few residents of Graham, Texas, could see. He brings it to this department for the applause of the experts. That's what he wants and what any conscientious worker is entitled to.

A Parrot Repeater

Sidney Dannenberg put over Say It Again at the Strand Theatre, Birmingham, Ala., very neatly and at small expense

He borrowed a parrot and hung the cage in the lobby beside an arrow with the point toward the cage. This was lettered "Ask the Polly to Say It Again."

Here's a new angle from H. L. Williamson, of the Superba Theatre, Raleigh, N. C. For a pass apiece he got the ice wagon drivers to banner their wagons for The Barrier, and in addition they told the housewives what a wow it was.

Had a Wedding for Let's Get Married

Edgar Hart had a real June bride when he staged a wedding for Let's Get Married. He used the classified ad for the stunt and explained he wanted a couple to get married on the stage of the Colonial Theatre, Portsmouth, N. H. He selected the best looking pair of applicants and did it up with all the trimmings.

He avoided every suggestion of comedy and made a really impressive ceremony that was written up in the newspapers in a manner that helped the house. Pink lights, with white spot for the bride, wedding march and everything he could think of contributed to make this an artistic treat.

Of course the local merchants kicked in with gifts.

Sent Two Letters

Edgar also used two letters, one intended for flappers and a second in a more sedate style, but both enclosing a wedding ring and suggesting "Let's Get Married." The gist of the letter was that before viewing the picture, the recipient could frame her answer from ripe knowledge. The rings cost $1.57 a gross, but they looked a lot more, for they were in the modern style with a chased band.

Edgar adds that his album stunt on That's My Baby went over bigger than he had dared hope. Family albums were rifled to give him material, and from the Mayor down he had all the dignitaries. All it cost him was a sheet of compo board for the album and a little work locating the pictures, but Edgar stands so well with the public now that it was little trouble getting the loans. He does not put it in just that fashion, but that is what it means. Give Edgar three months in a town and he's friends with everyone from the bootblack to the bootlegger.

PUTTING A PROP TO GOOD USE AS A STREET FLOAT

This brown derby was used in making the picture and when it opened at the New York Strand the prop was mounted and perambulated. The cigarette in the tray on the left was kept smoking. Hines does not go along with the bally.

Pathe Hooks Our Gang to Many Good Novelties

Shimon Has Program That Sells a House

Louis C. Shimon is now parked at the Uptown Theatre, Sheboygan, Wis. This was the Aurora, a run-down house until he took hold of it and put it over with live management.

He gets out a very good program with some editorial chat on the front page and puts the new house name over with repetition. Each item of the program has the Uptown worked into it in some manner, with the result that it is driven home.

On the back page he prints a two-for-one coupon limited to adult use, good only on Wednesday or Thursday.

Mr. Shimon knows how, and he is putting all he has on the ball to get the rejuvenated house over.

Commercial Hook-ups For Our Gang Plays

Pathe Exchange anounces a series of commercial hook-ups for Our Gang that will compare favorably with the best efforts of the exploitation men who put over the long features with window hook-ins.

One example of this has already been shown in this department in the set of five dancing dolls made in semblance of the leading youngsters in the Hal Roach galaxy, but to this has been added a statuette of Farina.

A more recent tie-up is Our Gang jewelry for children. There are about 30 items in this set, each in a box advertising the Our Gang comedians. A drive is now in progress to place this line in some 15,000 stores.

About the same number of items is listed by the Artamo company, makers of children's wear, and here, again, pictures of the Gang will adorn all the advertising matter.

One of the largest turnovers is a taffy the manufacturers of which expect to sell 50,000,000 ten-cent packages this year. Six wrappers are good for a picture of the Gang. The candy has been distributed through the west and may be brought east.

Handkerchiefs, each bearing a drawing of one of the children, are about to be put on sale and a set of false faces of the leading members will be on the market in about a month.

A number of clothing hook-ups have been made, all boxed to give advertisement to the Roach productions, and a stationery package will be placed on the marekt in time for the fall trade.

The Pathe Exchange has arranged for the sale to exhibitors at wholesale price of many of these novelties, to be used for premium and gift purposes. It is one of the largest trade campaigns yet put over.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Ukele Ike (Cliff Edwards), an overture by the orchestra, an instrumental novelty by the xylophonist, a stage presentation called "Melodies You Can't Forget," the Topical Review and the feature photoplay, Colleen Moore in "Cinders," made up a show that was diversified enough to please them all. The whole running time of this performance was one hour and fifty-nine minutes, of which time the motion picture took up one hour and eleven minutes. Forty minutes were given to the musical end, and the Topical Review ran its usual eight minutes.

The orchestra opened each of the four deluxe shows of the day with the Offenbach overture, "Orpheus." Eight minutes were required to play it, with lights as follows: Bridge lights of Nile blue covering the side drapes of the presentation stage and the musicians, but not hitting the draw curtains over the small stage; green foots on the big stage; two steel blue Mestrum floods on the orchestra from the dome; green stars in the coves. All lights dimmed up full white for the finish.

The second incident was programmed "Headin' South with Harry Breuer," the xylophone virtuoso of the orchestra, "with detours via St. Louis and Chicago." The title was run on the screen as Breuer played introduction, and then the following art titles coincidental with the selection: "Leaving old Manhattan we find ourselves 'Forty-five Minutes from Broadway'"—Steaming Along, "Alabamy Bound"—We'll be in "Carolina in the Morning"—Next Stop on the "Tamiami Trail" or Florida, You Owe Me a Lot—Just breezing along, "Way Down Yonder in New Orleans"—Starting Back We Get the "St. Louis Blues"—But brighten up in "Chicago"—But when you're lonesome "There's No Place Like Home"—"Little Old New York." This presentation required seven minutes, with "No Place Like Home," played on the vibraphone instead of xylophone. Lights: Steel blue dome flood on soloist and violet bridge floods on musicians and side drapes.

Following the Topical Review came the "Melodies You Can't Forget," as follows: "Merry Widow Waltz" (Lehar) opening by six girls of the ballet, sung by Tom Williams, baritone, and danced by team; "Souvenir" (Drdla) played by three violins from the orchestra, all standing on the apron of the large stage under head spots of amber, steel blue and white; "March of the Toys" (Herbert), played by orchestra under amber floods; "Blue Danube Waltz" (Strauss), by the ballet corps. Setting for first scene was ball room with big chandelier, draped valance, black cyclorama parted to show balustrade and starlit sky. For last number an elaborate French window replaced the balustrade and sky. Twelve minutes for this presentation.

Ukele Ike appeared on the apron of the large stage under a white spot and used the following selections: "Sweet Child," "You've Got to Know How," "Spring Is Here," "So's Your Old Lady" and "I'm in Love With You."

TWO EXAMPLES OF THE TRADE HOOK UPS ARRANGED BY THE PATHE EXCHANGE FOR OUR GANG

Milk and jointed toys are but two of nearly a hundred articles to be advertised by and for Our Gang comedies, and the cumulative effect of nearly 100,000 windows should put over the Hal Roach comedians to a better and more direct appeal than the usual national advertising. The deals were made by the Pathe Publicity Department.

Hook to Ball Team Gave Much Extra Business

Cohens and Kellys Helped Local Team

Marcus Loew sort of gummed publicity for other houses in Dallas, Texas, when he brought down a flock of stars to open a new house. And to help along, the local baseball season was about to open. It looked rather glum for the Capitol Theatre with the Cohens and Kellys on its hands, but Jack Meredith, a Universal exploiter, helped to bat the race riot over for a goal.

He could not very well tie into the Loew traveling circus, so he hooked to the ball players. He tied the sporting editors to the idea of helping the "Steers" over to a big bump with a street parade. The editors were perfectly willing, and helped to enlist the interest of the auto agencies.

They staged a parade which was led off by Cohen and Kelly, "themselves, in person," riding in an open car and supporting a banner announcing the funeral of Old Man Gloom. Just back of them was the secretary of the ball team beating a dirge and trailing him came a hearse driven by one of the most popular players on the local team. This was bannered "Death to Fort Worth's Ambition for the 1926 Pennant."

Then came 25 autos carrying the members of the team and two floats, one carying a jazz orchestra and the other four Charleston dancers, two old-time fiddlers and an octet of "square" dancers to alternate with the Charlestoners. Automobiles containing representatives from every business luncheon club in town were next in line and the closer was an auto wrecker with an effigy of the captain of the much detested Fort Worth captain on the crane.

If you want to see how the plan book shadow box works, take a look at the cut. This was made from the plan book suggestion, and it helped to bring them in.

HOW THE UNIVERSAL PLAN BOOK SHADOW BOX LOOKS

This front on the Capitol Theatre, Dallas, Texas, was made from the plan book scheme. The Cohen is formed from stage money with shamrocks for the Kellys. It helped to build up a street parade which broke the baseball season open.

Split the House

Here's a stunt from the London trade showing of The Cohens and Kellys that should work as well for your own booking.

The invitation cards were accompanied by a return card in which the recipient checked off his desire to sit with the Cohens or the Kellys. The division was purely theoretical, but it got them talking just as they will talk about your offer.

The ushers at the trade show were dressed as police to keep the Cohens and Kellys in the audience from following the example on the screen.

Got Well Behind Behind the Front

Montagu Salmon, of the Rialto Theatre, Macon, Ga., is a member of the Legion and had very little difficulty in getting the Legion solidly behind the exploitation for Behind the Front. The Legion was having an enlistment drive and welcomed the opportunity.

The post staged a prologue showing a night scene in the front lines and the orchestra played Keep the Home Fires Burning while there was a rattle of musketry off stage. Then came Over There and lastly a saxophone jazz solo from the orchestra followed by taps. The soldiers entered their tents, the lights dimmed off and the Commander came on the stage and made a two minute recruiting speech.

Three men in uniform were on duty beside the box office. They saluted all purchasers and slipped legion pamphlets to those who looked like material. A loan exhibit and six machine guns added to the cutouts.

In return the Legion advertised the picture from their booth as the Exposition of Progress and gave much verbal advertising.

Twenty tickets were offered the best drilled squad in the Lanier High School cadets, and this brought publicity where it sold a lot of additional seats.

It helped the picture over to much more than average business.

AN ANIMATED DISPLAY ON MIKE FROM PHILADELPHIA

The Victoria Theatre used this large lobby piece to good effect. Through a motor arrangement the wheels revolve and the small boy thumbs his nose. A ground piece was used to mask the wheels and add to the effect.

New or Old

All newly weds who were hitched during the three days' run of Let's Get Married were guests of the Tivoli Theatre, Chattanooga, Tenn. Not only that, but W. A. Rogers invited all who were celebrating their wedding anniversaries during those three days. All they had to do was show the certificate.

Some clever teasers and a few sets of miniatures of the stars put the picture over to a nice result.

A Bunch of Stunts to Put Over For Heaven's Sake

WHAT MILTON KRESS BOUGHT FOR SIXTY SINGLES

The three delivery trucks of the soft-drink company completely cover the territory and put over the news of Kiki more completely than a straight perambulator and at a smaller cost. Most passes brought paid admissions.

Three Perambulators Cost Sixty Singles

Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., got three trucks of the Chero-Cola Company in return for sixty singles. The value of the truck lies in the fact that a fleet is organized to cover the city over carefully laid out routes, wherein it gives better results than a free-lance pram.

Kress provided the tickets for Kiki and the company advertised the tickets for the first 60 persons to bring in 20 crown caps from one of its drinks. The signs stayed up for a week.

Kress also tied a jeweler to a window display for pearls with a jar of loose pearls as a centerpiece. Two tickets went to the person who could estimate the number of pearls. Estimate blanks were to be had for the asking.

And for a final kick he ran off 550 red ink extras for the first day. It was a campaign that turned up a nice box showing.

Plenty of Stunts For Heaven's Sake

Montagu Salmon made a regular collection of stunts for Harold Lloyd in For Heavens Sake at the Rialto Theatre, Macon, Ga.

He started off with a button distribution, sending out a small boy in a suit of overalls almost covered with butttons, which he distributed to such as did not help themselves.

An automobile smash was staged in the business district bannered "Drive carefully, For Heavens Sake." Four banners with the same caption were placed at other danger points.

A cutout of Lloyd was hung from a third story window in the business district. It was effective in the daytime and even better at night when lighted by a spot from across the street.

One bally rode a motorcycle through the streets with the "Drive carefully" banner, while a second did the sidewalks with a placard reading: "I am doing this For Heavens Sake."

In return for a paid ad in the circus program Sparks Circus bannered some of its parade wagons and permitted a cutout 24-sheet and a 6-sheet head to be carried at the rear of the parade.

All children were given balloons at the matinees the preceding week and on Saturday a prize was offered for the cleverest suggestion as to what the little girl on the poster was whispering to Harold.

Outside of this Mr. Salmon only did half a dozen little things like window displays, a lobby show and an automatic slide projector in the leading hotel.

He had no kick to make about the business.

Colored Letters

Coloring the picture of a star is not new, but Charles Amos of the Carolina Theatre, Greenville, S. C., worked it in a new way. He printed outline letters spelling Harold Lloyd and let the newspaper offer 100 dolls and 100 masks for the best color combinations submitted by children under 14. This gave him a more direct advertisement, but the newspaper did not seem to mind.

Period Furniture

Maybe we've been getting Scottsbluff, Neb., a bit wrong. We thought it was wild and woolly, but now comes a report that Romola was put over with a display of Italian period furniture by the local store. And we thought it was mostly Grand Rapids! Anyhow, that's what they did, and the library gave a fine showing with an announcement at the circulation desk while the High School permitted a special bulletin with stills. Romola may have been forgotten on the first runs, but it still is going strong.

Cupid McGee

Pat McGee established a matrimonial bureau just before he played Let's Get Married at the Criterion Theatre, Oklahoma City. He put out 500 photos of Dix and as many of Miss Wilson, with the suggestion that those interested call a certain telephone number. Those who did were told all about the play, and Pat went out of business with no weddings to his credit. He did sell some extra tickets, however, and that was all he was after.

Larger—and Better

The girl in the window stunt is virtually a Metro-Goldwyn trade mark. Every M-G exploiteer counts on this as a standard idea, but Norman W. Pyle built it up when Sally, Irene and Mary played the Palace Theatre, Petersburg, Va.

He put nine live models into a store windown to show the latest costumes with the announcement that they would model the gowns in a fashion show at the Palace.

The same people who paid nothing to gape at the girls through the plate glass paid to see the girls again at the show.

Why, Mary!

Our Gang is liable to break out almost anywhere and most everywhere but it is a bit surprising to find them on a cosmetic window sheet, yet that is their latest stunt. Little Mary Kornman is shown using a liquid face wash while the rest of the Gang looked on. It makes an effective poster and helps the gang to still more fame.

THE TORRENT WENT ON THE WATER WAGON IN PUEBLO

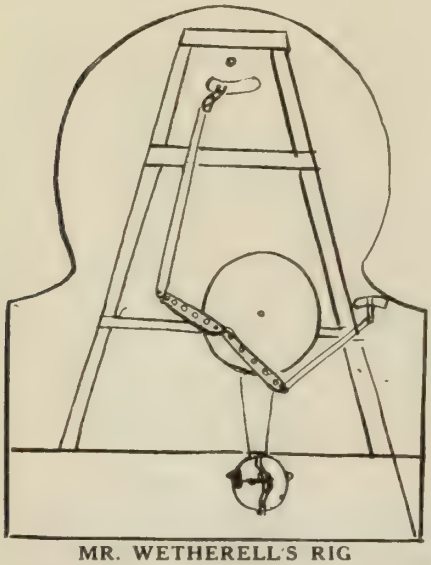
E. P. Briggs, of the Rialto Theatre, arranged to banner the municipal sprinklers for the Metro-Goldwyn picture, and obtained a fleet of perambulators at small cost productive of large results, for the idea was effective.

How to Animate The Man on the Box Six Sheet

Man on the Box Had Plenty of Action

M. P. Wetherell, of the Empress Theatre, Kamloops, B. C., has a special billboard with a stage in the centre large enough to take a large display. He puts this to a variety of uses, often making his own tableau from cutouts. One or two of these we reproduced a couple of years ago. This stage is flanked by a couple of 24-sheet boards.

His latest display is for The Man on the Box and shows the six-sheet cutout, fully animated. The wheel of the hansom revolves, the horse gallops, Chaplin rolls his head and one eye blinked while the other rolled. It was worked by a 1/h H.P. motor cut down by the worm gear part of an old phonograph. Mr. Wetherell's sketch may help you to figure it out. Remember that this is the back of the design and the reverse of that shown in the halftone.



MR. WETHERELL'S RIG

Mr. Wetherell writes that in the construction of these effects, which he uses often, he finds the stamped metal parts from structural toys such as Mechanno and Structor much better than local machine work and these parts can be used repeatedly. It is not necessary to buy complete sets, as you can purchase separately such parts as you are able to use. This is a decidedly useful suggestion. Try it out and you will become a convert.

With a house distant from the centre of things, Mr. Wetherell makes most of his lobby displays in this dummy stage.

HOW M. P. WETHERELL ANIMATED A CHAPLIN DISPLAY

The cutout is larger than six sheet size and was used in a special stand. The horse gallops, the wheel turns, the head wags and the eyes just simply don't behave. Mr. Wetherell uses structural toy parts in building his stunts.

Made Them Prizes

One good use of the archery sets prepared by Pathe on The Green Archer is reported by the Lyric Theatre, Huntington, W. Va. Four of the sets were offered as prizes in an essay contest on the topic, "Why I Like Serials." There was one prize each for boys, girls, men and women, and even the men came in on the contest.

A Birthday Angle

M. W. Larmour, of the National Theatre, Graham, Texas, writes that he gets the birthday dates for his greeting list from the school census taker. Each child receives a greeting card, good for admission any time within a two-week period.

To make it more interesting Mr. Larmour has a perpetual calendar and with its aid he adds "Born Friday, December 6, 1900." To those not in the known, it seems amazing that Mr. Larmour can remember that far back, and it greatly aids in creating an impression.

In speaking of the birthday stunt lately, Lem Stewart brought out another angle. He points out that care should be exercised to eliminate the names of those who may die, for it would be the reverse of good advertising to send a birthday card to a person lately deceased. Watch the list well.

IT'S COMMENCING ALL OVER AGAIN WITH F. B. O.

The Iron Horse brought into existence a quarter million fake locomotives, and now Gus Carlson, of the Zelda, Duluth, has dug out 250,001 for The Midnight Flyer, borrowing it from the Great Northern Railway.

Getting Younger

Picking on the newsboys and orphans for exploitation purposes is old stuff, but at the Stratford Theatre, Poughkeepsie, they went a step down the scale and picked on the babies for That's My Baby.

The day before the opening of the MacLean picture the local hospital held a reception to all mothers who had children born at the institution during the past two years.

Manager Levine, quick to see his opportunity, gave each mother a herald and a ticket to a private showing of the picture, and arranged for busses to take his guests from the hospital to the theatre. In addition he arranged with a local savings bank to give each baby a pass book with a dollar entry.

Fairbanks Pirate Cut is Good Seller

Cartoon Cuts Are Good For Pirate

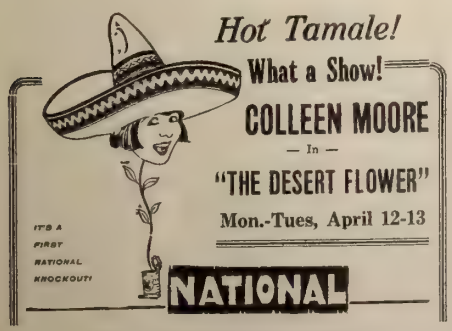
One of the best aids on Don Q was the series of cartoon cuts, and evidently The Black Pirate is to be put over with similar styles. This small cut is a contribution from Wilkes Theatre, San Francisco, and shows the style.

THE PIRATE CARTOON

In this display it is interesting to note how the cartoon is given added strength through the use of shaded letters and border. It is so much blacker than most of the space that it stands out extra strongly. Only the title and the fact that but two weeks remain of the run get similar display. Even Fairbanks is held fairly well down to give more display to the title. It is a familiar trick, but a useful one.

Hooked a Cut to Window Displays

Here is a two threes which is part of a weekly ad from M. W. Larmour, of the National Theatre, Graham, Texas, for Colleen Moore in The Desert Flower. It's interesting as an advertisement, but it offers a still more interesting angle.



MR. LARMOUR'S SPACE

He drew a bunch of heads similar to that in the cut, large hat and all, and these he placed on curving twigs bedded in cans of sand. He painted labels for these cans, carrying the star and play name, and put the house and date on cardboard leaves.

He got a strong hook-up between his newspaper work and his window display, and the novelty of the latter was a help in selling extra tickets.

Most merchants gave them prominent places in their windows because it was something different.

Probably you cannot read the lines in the lower left hand corner. He has varied the usual "It's a First National Picture" to "It's a First National Knockout," which makes it better selling.

This is only a portion of the space, for Mr. Larmour has to do all his advertising in a bunch.

Mostly Cut Sells For Second Week

The cut has to do most of the selling for the second week of The Sea Beast at the Rialto Theatre, Washington, D. C. The star and title are just sprinkled into the space, and it would be poor work for an opening shot, though it serves well enough for a holdover, where the star and title have been sold the week before. The real sales argument is found in that black circle which tells that this is the second week. Two weeks in Washington is three months in New York.

The general effect of this space is too much black. Precisely the same display for the house orchestra could have been achieved with lighter letters and more white space. It is not necessary to use black type in a panel where you have the place to yourself. A lighter line would be just as prominent and even more appealing, and this would have given more of a slap to the star and title lettering.

This seems to be the point on which most layout men fail. They do not seem to realize that black is not always the fullest display, and they regard the heavy and unpleasing Gothic letter as being the last word in display.

On the other hand some of the value of the house name is lost in that streaky letter. Some day we hope to have the pleasure of dissecting some artist in an effort to find out why artists regard white lines through letters as contributing prominence. The house name is one thing that should come through solidly, and here the streaks cut down the value fully one-half.

Made Series Start The Greater Glory

Using a series of three 60x2 advances to put over The Greater Glory, the Circle Theatre, Indianapolis, used form instead of cuts to get attention. The only big display was for the dates and the "Vienna," the large capital letter being the real attractor and tying the series together.

This series was run on successive days to get interest for the locale of the story and to pave the way for the acceptance of the plot. The picture is one which takes a little explanation to get it over properly, and this was accomplished very nicely by this series.

The display gives a novelty of form that is interesting and which may be adapted for

TOO MUCH BLACK

Where Half a Cut Was Better Material

in 1912.....
Vienna
screamed with laughter hilarity . . . the soul of gayety was unleashed . . a queen of pleasure . . . of the world . . . waltzing in a life of night . . . iridescent, fantastic . . . quixotically they call it
"THE GREATER GLORY"
but their laughter drowned their doubts . . . SEE this stupendous cinema, based on Edith O'Shaughnessy's great novel, "The Viennese Medley."
A First National Picture
at the CIRCLE THEATRE starting Sunday
and in 1917..
Vienna
bathed in the cauldron called war . . . a war of right . . . of glory . . . and gave all to save all . . . a regal foe . . . militant . . pompous, gallant, weak yet noble . . . paraded in battle against a world . . . for what seemed to be
"THE GREATER GLORY"
a greater glory of valor . . . and fighting men . . . SEE and FEEL this mighty cinema based on Edith O'Shaugnessy's great novel, "Viennese Medley.
A First National Picture
at the CIRCLE THEATRE starting Sunday
but in 1920..
Vienna
cried . . . and the mighty heart, which is humanity, shuddered . . . recoiled . from hate, greed, famine, pestilence . . . the Apocalyptic Riders thundered on . . . relentlessly . . . life bled, perished . . . and all for.
"THE GREATER GLORY"
of humanity . . . and of love . . . there came the truly GREATER GLORY . . . SEE and LIVE the enthralling cinema based on "Viennese Medley" by Edith O'Shaughnessy.
A First National Picture
at the CIRCLE THEATRE starting Sunday

A SET OF THREE ADVANCE ADVERTISEMENTS FROM THE CIRCLE, INDIANAPOLIS

other pictures. It is all straight type work, and can be done even by the smaller offices, though it may be necessary to make a linoleum initial. It may be possible to borrow a large initial from some job office where the newspaper does not do job work.

Uses Half a Cut And Gets Result

Here's a nice example of how to get just what you want if you see it. M. A. Larmour, of the National Theatre, Graham, Texas, played The Dark Angel. There was no press book cut that would work in the space he was using, but there was a good two column cut that would work nicely if he could get it down to size. He did not feel that the large face helped much, and he knew it would add about three inches to his space bill, so he eliminated that portion, after the cast had been made, and turned out a nice looking space a little more than two sixes. It gave a better proportioned space and cost less. Probably if you had not seen the original you would suppose this to be a complete cut, for the upper edge has been given an outline to complete the suggestion at the left of the original. Remaking plan book cuts is such a simple matter that we are surprised to see so little of it done. Plan book cuts are schemed to give plenty to the man who wants a lot, but generally they can be cut down to fit more modest appropriations, and often with beneficial results. The original cut was good for the exhibitor who wants to make a splash, and yet it still works in a more conservative space. Just keep that in mind when you look the campaign book over for cut material.

NATIONAL
MON.-TUES., APRIL 19-20
The Picture You Have Been Waiting For!!—
'The DARK ANGEL'
— With —
—RONALD COLMAN
—VILMA BANKY
—FLORENCE TURNER
—WYNDHAM STANDING
First National Pictures
Heart beats mingling with the drum beats of war —society pageants of amazing surprises — fantasy — colorful love scenes—all here to thrill and inspire in one of the year's finest films.

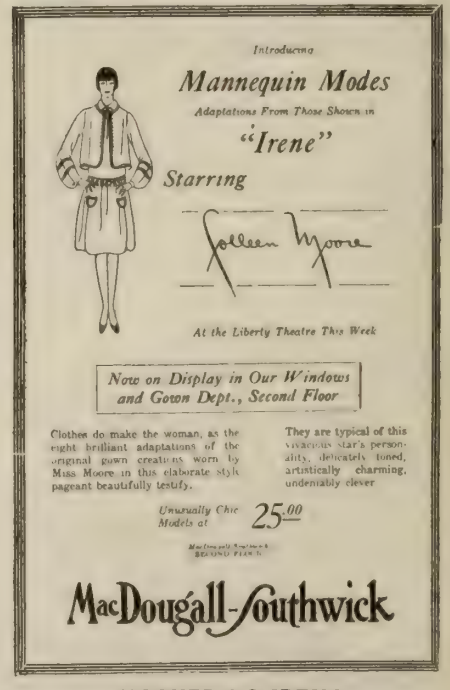
WHAT MR. LARMOUR USED

Heart beats mingling with the drum beats of war—society pag-

THE PLAN BOOK CUT

Tied Women's Shop To Irene Costumes

This three tens from Seattle is the contribution of a smart costume shop to the publicity on Irene at the Liberty Theatre. The new styles were put out as adaptations from those shown in Irene.


Introducing
Mannequin Modes
Adaptations From Those Shown in
"Irene"
Starring
Colleen Moore
At the Liberty Theatre This Week
Now on Display in Our Windows and Gown Dept., Second Floor
Clothes do make the woman, as the eight brilliant adaptations of the original gown creations worn by Miss Moore in this elaborate style pageant beautifully testify.
They are typical of this vivacious star's personality, delicately toned, artistically charming, undeniably clever
Unusually Chic Models at 25.00
MacDougall-Southwick

HOOKED TO IRENE

The text below the panel is a direct hook to Miss Moore, and the entire space is as good an advertisement for Irene as it is for the clothes offered for sale. It gives an additional thirty inches to the feature, the more valuable because it is not directing advertising.

Ever try a water cooler in your lobby for July and August?

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Dolle-Steurle to Have 16 in Louisville

Moving Picture World Bureau, Louisville, June 28.

A NUMBER of new moving picture theatres, principally suburban houses, are either underway or about to start here. Hugh L. Nevin, of Nevin, Wischmeyer & Morgan, local architects, has started work on a new theatre, on Oak street, between Third and Fourth, which will have a seating capacity of 1,000, and representing the largest suburban theatre in the city. The completed building, unfurnished, will be leased to the Fourth Avenue Amusement Co., of Dolle-Steurle intersts. The theatre will be completed about October 1 and will represent an investment of $100,000. It will be known as The Towers.

The Fourth Avenue Amusement Co. interests are also erecting a new suburban theatre at Eighteenth and Oak Streets, about a block from Henry Strube's Sun, to be known as the Oak.

AT 41ST AND MARKET

The Broadway Amusement Enterprises, affiliated with the Fourth Avenue Amusement Co., has also purchased land, and will erect a theatre seating 1,000 at 41st and Market streets, on a lot 113x140 feet, and will cost around $60,000.

FRANKFORT AVE. HOUSE

The Fourth Avenue Amusement Co. also has plans for another theatre on Frankfort avenue, to be known as the Crescent, and located in a growing suburban district, which has needed such a theatre for several years.

TOTAL OF SIXTEEN

With these four theatres the Fourth Avenue-Broadway interests will control a total of sixteen theatres in Louisville, including the Alamo, Walnut and Strand among its downtown houses, and a number of excellent suburban houses scattered through all sections of the city. These interests with the old Broadway Theatre, on East Broadway, later replaced with an expensive and attractive house, were among the first moving picture exhibitors in Louisville, and the very first to open a suburban theatre.

KEITH OPPOSITION

Another downtown theatre development has been pending for some weeks past. In March the Princess Theatre Co. was incorporated, to establish a large downtown theatre on Fourth street, just south of Chestnut, and opposite the Keith Rialto and Keith Mary Anderson. The company is capitalized at $125,000, and plans to build a large theatre, costing something over $200,000, and is waiting for present tenants of the property to get out, which will be about July 1, it is understood. James Carrigan and J. C. Kirchdorfer are the principals in this company.

GEORGE F. HACKETT

George F. Hackett, 31 years of age, recently died at his home here of tuberculosis, after a long illness. Hackett as a boy was connected with the Strube interests, in the management of the Empire Theatre, and was later with Mr. Shrader, manager at Louisville for the Central Film Exchange, a division of the Universal, back some thirteen years ago. Hackett is survived by his widow and three children.

JAIL FOR MASHERS

Men and boys who annoy women in moving picture shows are not getting much lenience in Louisville courts. Recently Harry Rothbaum, aged 18 years, who gave his name as Joe Roth, when arrested for pinching the arm of Louise Cooper, in a downtown theatre, received thirty days in jail.

VACATION

Dennis Long, official of the Fourth Avenue and Walnut Amusement Companies, with his family, left on June 21, to motor to Charlevoix, Mich., where they will spend July and August.

GREENVILLE HOUSE CLOSES

Down at Greenville, Ky., much regret has been expressed over the closing of the Mecca Theatre, which closed due to lack of patronage. The town has about 2,500 people, who in spite of good bills, have failed to make the theatre profitable.

VISITORS

Recent visitors were: Louis Merebloom, Corbin; E. J. Wiseman, Harrodsburg; Ellis Workman, Greensburg; James Fisher, Versailles; Paul Sanders, Campbellsville; Abe Euster, Pineville; L. Davis, Hazard; John Eliott, Lexington; F. M. Holeman, Madisonville; John Masters, Bowling Green; Leo Keiler, Paducah; Oscar Baskett, Henderson; John Long, Earlington; A. B. Mercer, Central City; C. O. Brown, Middlesboro; Ray Haseldon, Lancaster; Fred Campbell, Sam Switow, G. McCoy, R. Armstrong, R. Boswell, G. Strottman. Harry Zimmerman and H. R. Strube, Louisville.

Three Up-State N. Y. Houses Closing

Moving Picture World Bureau, Albany, June 29.

FEELING the effects of daylight saving, automobiles and other summer factors, three motion picture theatres in the Albany-Troy-Schenectady group are scheduled to close the first week in July and will not reopen until early fall. Two of the houses, the Palace in Troy, and the Hudson in Albany, both owned by Julius Berinstein, will be redecorated during the summer. The Crescent, in Schenectady, handled by Betty Feuer, is closing for the first time in history. It was only a few weeks ago that the Albany Theatre in Schenectady, closed for the summer. It is said that business conditions generally, in Schenectady, are not up to normal and that the motion picture theatres, which depend to a large extent, on the laboring class for their patronage are feeling the effects.

CONSIDER SUNDAY SHOWS

There is a stiff fight in prospect in Ogdensburg on the question of Sunday motion picture shows. At last week's meeting of the common council, there was a petition bearing over 7,000 names, asking for Sunday shows, presented, but no action was taken. The W. C. T. U. of the city is leading the fighting against Sunday shows.

5 & 10 MATINEES

Feltman and Son, of Schenectady, who run the Lincoln Theatre, started in last week with five and ten cent matinees, in an effort to brace up their afternoon business. Some of the other exhibitors were heard to protest, declaring that matinees at such prices would lose money for any theatre.

AT BUFFALO MEETING

Louis Buettner, of Cohoes, and Abe Stone, of Albany, were among those who attended the meeting of the Buffalo and Albany zones of the M. P. T. O. at Syracuse, last week.

JACK MATTHEWS

Death claimed one of the best known exhibitors in northern New York during the past week, when Jack Matthews, owner of the Plattsburgh Theatre died suddenly, following an attack of heart failure. Mr. Matthews was well known along Film Row in this city, and it was only two or three weeks ago when he was here. News of Mr. Matthews' sudden death was telephoned to the Universal exchange here, and transmitted to the Albany Film Board of Trade, which was in session.

GARRY BACK

John Garry, who has been handling the Empire in Glens Falls, is once more a resident of Albany. When the Empire was taken over a week or two ago by William Benton, Garry arranged with C. H. Buckley of Albany, to return to his old post at the Clinton Square.

BREYMAIER'S WORK

Frank Breymaier, who is handling the Barcli in Schenectady, will be found back at the VanCurler on and after August 30, when that house is scheduled to reopen. He will continue to look after the advertising and publicity of all Farash houses in Schenectady.

CURRY OPERATES TWO

The Empress in Norfolk and the Star, in Norwood, are now being handled by A. E. Curry. The two theatres were run during the past winter by Charles McIver, who surrendered his lease, however, a short time ago and Mr. Curry is now at the helm.

COMING AND GOING

Mrs. I. M. Arquette, of Parishville, is back from an extended vacation in Washington and New York. Mr. and Mrs. Alec Papayanakos of Canton were in Syracuse during the past week. Harrington Mills is back in Saranac Lake, after a trip to Europe, and has booked pictures for Saranac Inn for the summer months.

OPPOSITION

Theatre owners in Albany, Troy and Schenectady, have been hard hit during the last week or so by counter attractions, including two circuses, one or two carnivals, and in the case of Schenectady, with four parades and one night of fireworks in a single week. The owner of one of the leading downtown houses is authority for the statement that there were less than 100 persons in his theatre on one of the nights.

EXCHANGES MOVE

Saturday was moving day on Albany's Film Row. The Fox, Universal, Educational, Warner Brothers and Metro-Goldwyn exchanges moved into the new Film Exchange Building on Saturday afternoon and evening. Out-of-town exhibitors coming to Albany will do well to remember that several of the exchanges are now housed in the new building and that others are slated to move within the next two or three weeks.

IN MOVIE SEASON

Many of the theatres in Albany, Troy and Schenectady are planning to take part this year in the Greator Movie Season. Last year, only a few of the houses participated to any great extent, but the results were so satisfactory to those that did, that other theatres who held aloof from the idea last year, are now planning to take part in this year's season.

MACINTYRE RESIGNS

Exhibitors throughout this section will be interesting in knowing that J. H. MacIntyre, manager of the Paramount exchange here for the last two or three years, has resigned. Mr. MacIntyre has made no announcement as to his future plans. Announcement of his action quickly spread along Film Row during the past week, and was a source of regret to his many friends. Since coming to Albany, Mr. MacIntyre has made many friends among exhibitors.

Summer Closes Few Houses in Cleveland

Moving Picture World Bureau, Cleveland, June 28.

VERY few Cleveland neighborhood houses are closing for the summer. Many, however, are announcing a part time policy for July and August. Mrs. Olga Korn has the Happy Hour open Saturday and Sunday only. The Columbia operates three days a week. The Lakeview and Empress also run three days a week. The Temple is closed for the summer, as is also Loew's Lowel Mall. The downtown theatres report that business is unusually good for this season of the year. The neighborhood houses, however, declare that business is poor.

BARCK BUYS ANOTHER

Sam Barck, who last week sold the Market Square theatre which he had owned and operated for twelve years, this week bought the Ball Park theatre, Lexington Ave. and East 65th St. from Mrs. Lazarus. Mr. Lazarus was killed several months ago when a boiler in the basement of the theatre building exploded and caused a heavy door to fall on him.

SPLIT BILLS

George Schade, of Schade's Theatre, Sandusky, is remodelling his stage to admit vaudeville. It's said that he will run pictures the first half of the week and vaudeville the last half.

SWITCHES TO PICTURES

A change of policy at the Lyceum Theatre, Canton, will become effective on August 15th. At that time the present musical stock engagement will come to an end, and a straight picture policy will be introduced. The Lyceum has been a vaudeville house during the regular season in former years. It is said that it will be continued during the coming winter season as a picture house.

DEIBEL'S GOLF

Christie Deibel of the Liberty Theatre, Youngstown, has been made vice-president of the Ohio Golf Association. In the winter, Deibel specializes in theatre management. But in the summertime, all of his energy is concentrated in pursuing the little white pill. That he does his summer job as well as he does his winter job is evidenced by the number of silver cups arrayed in his office.

REDUCES PRICES

The Palace Theatre, Toledo, has met the summer outdoor competition by a reduction in admission price. Admissions are now 25c as opposed to the regular 40c winter admission price. It is reported that business has jumped to double its usual summer standard with this reduction.

NEW KEITH HOUSE

Keith's Palace Theatre, now being erected in Canton, will be finished by October 1st, so say the optimists.

PUBLIX IN TOLEDO

Publix has added 82 feet to its previously acquired 62 feet on Adams street in Toledo, for its new theatre building. This additional footage will give Publix an entire block, and building operations will commence September 1st.

FLEISCHMANN'S DAUGHTER

George Fleischmann, proprietor of the World and Atlas Theatres, Toledo, just attended the graduating exercises of a prominent preparatory school from which his daughter graduated. Miss Fleischmann is spending the summer abroad.

REVIVALS AT STILLMAN

Loew's Stillman theatre is extending its season of revivals to eight weeks. The original period of the policy was for six weeks, but the revivals have been so well received that it was decided to extend the policy for two weeks more. This is the fourth year of revivals at the Stillman. And it is the first time that they have been held for longer than the original stipulated six weeks.

Ottawa Manager Collapses on Vacation Eve

Moving Picture World Bureau, Ottawa, June 28.

ON the very eve of his annual vacation, Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, collapsed and was rushed to the Ottawa Civic Hospital where he has since been lying in a precarious condition. He is suffering with an enteric disorder, according to the physicians, who declare that he will be confined to bed for some weeks. Local friends are looking after his interest.

Following his sudden illness, Ray Tubman, manager at the Capitol Theatre, Hamilton, Ontario, and a former resident of Ottawa, took charge of the Ottawa Regent. Tubman left Ottawa six years ago to take charge of the Allen Theatre at Calgary, Alberta, and he has had theatres in Fort William and elsewhere. He entered the theatre business after lengthy service with the Canadian Army in France.

FAMOUS IN SASKATOON

The only construction on the program of Famous Players Canadian Corp., Toronto, for this year is the building of a $250,000 theatre at Saskatoon, Sask., which is already under way, according to an announcement by the company.

MORTON HOME

Henry Morton, owner of five independent theatres of Winnipeg, Manitoba, returned home recently with his young bride after a honeymoon trip to the New England States.

BRITISH FILMS

Arthur Cohen, vice-president and general manager of Regal Films, Limited, Toronto, has announced the release in Canada for general booking of a series of British features, including "Ypres," a war picture; "Satan's Sister," starring Betty Balfour; "Reveille," "Every Mother's Son," and others. Several British productions, such as "Zeebrugge" and "The Prince of Wales Tour," have already played a great many Canadian theatres.

CLOSINGS

M. Triller, owner of the National Theatre, Winnipeg, Manitoba, has closed his theatre for the summer and will reopen in the fall. The Temple Theatre, long one of the downtown theatres of Hamilton, Ontario, is being converted into a garage.

REDUCES VAUDEVILLE

The Capitol Theatre, Kitchener, Ontario, has been redecorated by Manager Jack Allan. Allan has discontinued the presentation of four acts of vaudeville and is featuring one special act on each program in addition to pictures.

CANADIAN FILMS

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, accompanied by Staff Cameraman Carter, has left Ottawa for the Canadian West on a filming expedition. Arrangements have been made for special stops at Winnipeg, Regina, Saskatoon, Calgary, Edmonton and Jasper National Park. Peck also plans to sail from Vancouver to Alaska to produce some travelogue films dealing with the boat trip from Vancouver to Skagway.

JOINS GOVERNMENT STAFF

Stanley Hollebone, formerly European cameraman for Kinograms, has joined the camera staff for the Canadian Government Motion Picture Studio, Ottawa, Ontario.

FRANKLIN BACK

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, returned home browned and hearty after spending the week of June 21 at Rye, N. Y., to play in the Keith-Albee Golf Tournament and also to attend a convention of managers. Roy McDonald, assistant manager, was in charge of the Ottawa Keith house during his absence.

What do you ask in a serial star ?
Athletic Ability ? Ask the thirty men he's knocked out !
Good Looks ? He's the best looking man who ever stepped into a ring !
Drawing Power ? Say, you tell 'em !

GENE TUNNEY
in a coming Pathéserial

Wheeling, W. Va., to Have 3,000 Seat House

Moving Picture World Bureau, Pittsburgh, June 29.

A THEATRE building costing $1,500,000 and seating 3,000 will be built in Wheeling, W. Va., in the near future. Definite announcement of this fact has just been made public by George Shafer, manager of the Court and Victoria Theatres, who with New York associates has completed a real estate transaction for the site of the Sands block and several properties in the rear on which the mammoth structure will be erected. The land acquired is the largest piece of property available in the city. It measures 132 feet on Eleventh street and 238 feet on Chapline street. A storeroom and offices will be part of the structure.

Fred Faris, well known local architect, noted for his artistic work, has already prepared plans. The lower floor of the theatre will have 2,000 seats. The structure will be absolutely fireproof. The latest and most modern ventilating and heating systems will be installed.

During the summer months a special frigid air cooling system will be installed which will insure an average temperature of 70 degrees.

MOVIE TICKET SCALPER

A new "stunt" in the ticket scalping line was explained recently in police court at East Liberty when Jack Warrick, aged 21 years, received a hearing for scalping movie tickets. W. C. Dodds, manager of the Belmar Theatre, caused Warrick's arrest. He said Warrick would buy a block of six tickets from the theatre for $1, then would sell the tickets for 25 cents apiece, making 50 cents profit. The magistrate's verdict was "ten dollars or ten days."

MORROW SELLS INTEREST

Floyd D. Morrow has disposed of his interest in the Palace Theatre Corporation, operating the Palace and People's Theatres, Tarentum, taking effect June 22. His associate, Mr. Stein, will continue in charge of the theatres.

HOUSE ORGAN

"Bob" Stahl, of the Stahl chain of theatres in Homestead, is issuing a snappy weekly program sheet somewhat similar to that issued by Loew's Aldine Theatre in Pittsburgh. It is six pages in size and is filled with interesting reading matter in addition to news concerning the coming week's attractions at Stahl's Million Dollar, as well as other Stahl houses.

BUSINESS AS USUAL

The Alhambra Theatre in East Liberty is undergoing an extensive housecleaning process. The interior as well as exterior is being beautified by painters and decorators. Business, however, is going on as usual.

Showing Gilda Gray in "Aloma of the South Seas," the Paramount special, which has just concluded its long run at the Rialto, New York City.

Free Opposition for Dayton Exhibitors

Moving Picture World Bureau, Cincinnati, June 28.

DAYTON, OHIO, exhibitors are now experiencing a new form of active competition in the way of community moving picture shows, which are being presented nightly, including Sunday, at twelve of the leading playgrounds in the city. The project is being sponsored by the City Welfare Department, and no admission is charged for the screenings.

ON VACATION

Among the absentees from duty at present is Billy James, executive head of the James Theatre Enterprises, Columbus, who is sojourning in the Canadian woods in search of bear. He is accompanied by Gus Sun, of the Sun Booking Agency, Springfield, and others. They will be away for several weeks.

SUMMER POLICY

The Colonial Theatre, Dayton, has discontinued a full week's showing, and changed its policy to bi-weekly booking. This arrangement, however, is for the summer months only.

NEW SCREEN

Keith's Theatre, Dayton, which is looked after by Manager James L. Weed, has installed a new picture screen.

MARTIN'S FERRY HOUSE

The Henry Fenway Photoplay Co., Martins Ferry, has awarded a contract for the remodeling of the Fenway Theatre in that city, at an estimated cost of $20,000.

MEYER IN WEST

Fred S. Meyer, for several years managing director of the Palace Theatre, Hamilton, who was recently compelled to discontinue active duty on account of ill health, has removed his abode from Excelsior Springs, Mo., to Colorado Springs, Colo.

WHAT? NO FISH!

Andrew G. ("Andy") Hettesheimer, managing director of the Orpheum and Sky Theatres, Cincinnati, has returned from his fishing trip at Lake Houghton, Mich., bringing back with him many additional pounds of weight, but very few fish.

CASHES IN

John A. Schwalm, manager of the Rialto Theatre, Hamilton, who was elected to the Board of Directors of the M. P. T. O. A., at Los Angeles recently, is receiving many columns of newspaper space locally on the pictures he saw in the making while on the Coast.

Mayor John W. Smith welcomes Columbia representatives at the opening of Columbia's exchange in Detroit. Left to right, C. H. Macgowan of the New York office. Mayor Smith and A. W. Bowman, manager of the Detroit exchange.

F. & R. in Sole First-Run Control in St. Paul

Moving Picture World Bureau, Minneapolis, June 28.

EXCLUSIVE control of the first run exhibition field in St. Paul was obtained last week by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben) in one of the biggest deals of its kind engineered recently in the Twin Cities. Joseph Friedman, veteran St. Paul exhibitor, leased the Tower Theatre to F. & R., sold the Park Theatre, a suburban theatre, outright, and extended the F. & R. lease on the Strand Theatre. As a result of this move, competition, which has often been keen, comes to an end in St. Paul. Mr. Friedman will now turn from theatres to real estate.

MANAGERS CONVENE

Finkelstein & Ruben managers—100 or more of them—will swoop down in Minneapolis with their families July 13 for the three-day semi-annual convention. For the sake of friendly competition, the managers have been divided into three groups for the convention, and each group will attempt to demonstrate its superiority. One group will represent Minneapolis, another St. Paul, and still another the cities outside the Twin Cities. Social festivities will not be neglected, and a big dance and dinner is planned by the Managers at Radisson Inn, Christmas Lake, a few miles out of Minneapolis.

COMPETITION IN HOUSTON

With the recent opening of the New State Theatre at Houston, Minn., the town had its first taste of competition. The New State occupies the building vacated by I. G. Iverson, manager of the Lyric, and is operated by David Comstock. Mr. Iverson is showing pictures in the Opera House until a new theatre, which is already under way, is completed.

BUYS IN RADIO STATION

A third interest in the broadcasting station operated by The Capitol Times at Madison, Wis., has been purchased by the Strand Theatre, which will broadcast organ and orchestra music. The station is to be known as The Capitol Times-Strand Theatre station.

STAR MANAGEMENT

Galloway & Schwartz, who operate the Star at Mitchelville, Iowa, have placed the house under the temporary management of V. E. Tornquist of the Des Moines office of Metro-Goldwyn-Mayer.

CLOSED FOR SUMMER

The Idle Hour at Chancellor, S. D., will have new equipment installed while it is closed this summer. Reopening is planned September 1.

NEW CIRCUIT

A motion picture circuit in Iowa and Nebraska is said to be under contemplation by the American Colonization Company at Osceola, Iowa.

CHANGES

W. A. Bower, who owns the Opera House at Onawa, Iowa, has purchased the Princess Theatre at Mapleton, Iowa. He has placed it under the management of Alfred McBurney of Onawa. John Clayburgh has assumed management of the Palace Theatre at Nora Springs, Iowa. Jack Shearer, who operated the Royal Theatre until recently when he gave up his lease, is now showing pictures in the auditorium of the high school at Park Rapids, Minn. Judson & Evers are enlarging the Home Theatre at Portage, Wis.

Kansas City to Get New $100,000 Theatre

Moving Picture World Bureau, Kansas City, June 26.

PLANS for a $100,000 theatre, community hall, shops and offices are to be drawn soon for erection on a site at Fifty-fifth street and Troost avenue, according to Everett M. Oxley, who, with several associates, will build the structure. DeFoe and Desecke will be the architects.

P. D. C. SEASON

C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, is busy this week completing arrangements for the second play date tie-up with the P. D. C. exchange of Kansas City, which will be similar to the tie-up with the same exchange last fall. Beginning August 1 the exhibitor organization will share in the receipts of all P. D. C. pictures sold in the Kansas City territory for two months. Mr. Cook, as well as P. D. C. salesmen, are busy endeavoring to obtain all possible bookings on P. D. C. pictures for August and September.

LOEW FILES PLANS

Plans for the $4,000,000 Loew's Midland Theatre and 12-story office building at Thirteenth and Baltimore avenue, Kansas City, were filed Monday with the building inspector. The steel contract has been awarded to J. Goldberg & Sons and the Bethlehem Steel Corporation. The general construction contract on the house, which will seat 4,000, still is to be awarded.

QUINLAN IN ACCIDENT

Jack Quinlan, Jr., son of Jack Quinlan, manager of the Main Street Theatre, narrowly escaped with his life last week when a motor car in which he was riding collided with a milk wagon near Chanute, Kas. Seven stitches were required to bind lacerations. He was taken to his home in Kansas City and is improving rapidly.

GAME WARDENS NOTE, PLEASE!

"There were some in the bunch five inches long; then there were some small ones," is the manner in which C. Claire Woods, manager of the Waldo Theatre, describes a fishing trip last week.

PURCELL APPOINTED

G. M. Purcell has been named as manager of the New Lewis, Elliott and Electric Theatres in Independence, Mo., owned by the Glenn W. Dickinson Enterprises. Purcell formerly owned the New Lewis Theatre, which he sold to the company by whom he now is employed.

NEGRO HOUSE

George Costa, owner of the Mayfield Theatre, suburban house of Kansas City, will open an airdome in Sedalia, Mo., soon for negro patrons, he announced this week.

MISS HOLLAND INJURED

Miss Florence Holland, a member of the vaudiville company permanently attached to the Globe Theatre, was injured Monday when she was struck by a motor car at Seventy-fifth street and Wornall road.

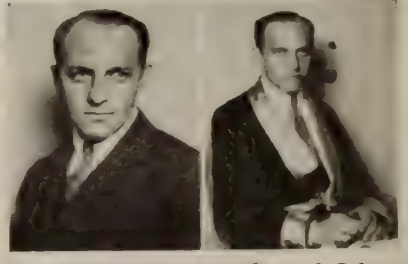
NOW HE CAN BE SOLD

Desiring to see "how it feels to be an exhibitor," G. G. McInnis, veteran film salesman of the Kansas City territory, has taken over the Eureka Theatre at Weston, Mo., from J. C. Allison.

What do you ask in a serial star?
Fame? **He's already world-famous!**
Popularity? **His started when he was a fighting marine. It's been growing ever since!**

GENE TUNNEY
in a coming **Pathéserial**

Busy and—Not Busy!



Harry Cohn, Vice President of Columbia Pictures and Director General of one of Hollywood's busiest studios, snapped in a lull of camera work (left), and as he rests, when at home (right).

L. & T. to Open Two in Chicago in August

Moving Picture World Bureau, Chicago, June 28.

THE building program of the Lubliner and Trinz circuit for this year will be completed during the next few months with the opening of the Belmont Theatre at Belmont and Lincoln avenues early in August, to be followed by the opening of the Congress on Milwaukee at Rockwell avenues. The Belmont Theatre will be a de luxe house seating 3,500 and the Congress will seat 2,500. Harry Harmon of the Oak Park Theatre of the circuit has been promoted to manager of the Michigan Theatre at 55th and Garfield boulevard and Jack Jungers has been named as manager of the Oak Park. Al Kaufman and W. H. Adler are handling the management of the Orchestra Theatre for the circuit which is showing reruns of big hits of the past.

Ludwig Lester, controller of the circuit, has resigned and will join the Famous Players forces in New York.

I. P. Kramer, publicity manager, has returned from a two weeks' business trip through the East. The business of the circuit is holding up in good shape considering the changeable weather this city has been having for the past several weeks.

HICKMAN TO BUILD

R. W. Hickman will build a new house at Greenville, Ill., from plans drawn by E. A. Brunson. The structure will be two stories in height and will be erected on Third street at College avenue. George Trost will erect the theatre for the Hickman circuit.

NEW F. & M. HOUSE

Fitzpatrick and McElroy circuit will add another theatre to their circuit by the erection of a one-story house at Morgan Park, Ill., to cost $125,000. The site for the new house will be at Monterey and Homestead avenue and Foltz and Brand have secured the contract.

NEW THEATRE FOR COLUMBIA

Plans are afoot at Columbia for the erection of a theatre to cost a quarter of a million dollars and local capital will supply the funds.

BUTTS PROMOTED

William Butts, manager of the Academy Theatre at Waukegan, Ill., has been made district manager of the Balaban & Katz houses along the north shore, according to an announcement by the Great States Theatres, Inc. He will make the Academy his headquarters until the Wonder Theatre, which is to be built here, has been completed, at which time he will become manager of this new de luxe house.

BUYS COVENT GARDEN

Edward M. Bertha has purchased the Covent Garden Theatre Building at the southeast corner of North Clark street and Dole avenue, for an undisclosed consideration, subject to a $325,000 mortgage. Ethel Tapscott was the seller. The structure is three stories, fronting 125 feet in Clark street, 250 feet in Dole avenue and 125 feet in Lehmann court. It contains nine stores, a sixty-six-room hotel and the 2,500-seat Covent Garden Theatre, leased to Lubliner & Trinz.

COLE PLANS THEATRE

Another theatre is in prospect for the Randolph-Clark section as the result of the leasing for ninety-nine years of the land under the Astor hotel at 172-176 North Clark street. Samuel Cole and James M. Lovelette are the lessees. Cole owns property just north of the Astor and is having preliminary sketches prepared by Architect B. Leo Steif for a combination office building and theatre.

BOOKING ACTS

Tippy Harrison is now booking pictures and other acts for the Goodman-Harrison circuit, which includes the Marshall Square, the Ellington and the Douglas Theatres on the west side.

KARZAS HOUSES

Work on the new Karzas Theatre at Hammond, Ind., is going right ahead. The house will seat about 3,309 and is of a Spanish type of architecture. Al Sobler has joined the Karzas organization as publicity director of the new Uptown Amusement Palace.

HARVEY AND WESTERN QUIT

The Harvey Theatre Co. and the Western Theatre Corp. have surrendered their charters to the secretary of state and retired from business, according to the announcement from the office.

WOMAN CIRCUIT OPERATOR

One of the most active women theatre owners in the state is Mrs. Frances Peart of the Peart Theatre at Gillespie, Ill., in the coal mining territory. She has recently added the Eagle Theatre at Livingstone, the White City and Worden at Worden, Ill., to her circuit.

SOUTH BEND NEWS

The Orpheum Theatre block at South Bend, Ind., was recently sold to W. C. Kobin for $185,000, but the circuit will continue to operate the house as they have a four-year lease. The Strand Theatre at South Bend was opened last week and will feature pictures. The house seats 1,000.

WAREHAM LEAVES

Harry K. Wareham, formerly with the Balaban and Katz circuit, has gone to Colorado Springs to take over the management of the Rialto Theatre in that city.

CHANGES

The Spearmint Theatre at Cicero, Ill., is now under the management of M. McDonald, who will make some improvements in the house. Ralph Young, formerly of the Polo Theatre at Polo, Ill., is now in charge of the Rex Theatre at Montezuma. The Grand Theatre at Shawneetown, Ill., has been sold by George Pankey to Edward Regan, who will fix the house up at once.

LEASES MONTICELLO

Joseph Scholander has leased the Monticelio on the west side and will overhaul and make several improvements during the summer.

NEW CIRCUIT HOUSE

Another new theatre is projected for the southwest corner of Devon and Western avenue on the north side and it is planned to start work on the house at an early date. This is a new territory that is being rapidly built up and a large circuit is behind the new project.

SUBURBAN HOUSES

Two new suburban theatres have been projected during the past month, one to be erected at Western Springs and Architect George G. Elmslie is drawing the plans for the new structure and the other is planned for Lombard, Ill., a nearby western suburb, and Manager G. McClaughlin of the present Lombard Theatre is behind the project for the new house, which will seat about 2,000 and be the last word in theatre construction.

AMUSEMENT CENTER

Work has started on the new amusement and recreation center at the southwest corner of Lincoln avenue and Ainslee street.

BACK TO WOODS

The Adelphi Theatre, which has been operated by the Ascher circuit under lease from A. H. Woods, will revert to the Woods management next week. Max Ascher and Ralph Kettering of the circuit are back from an eastern trip.

Indianapolis House Planned by Beadle

Moving Picture World Bureau, Indianapolis, June 28.

A NEW neighborhood theatre with a seating capacity of 1,200 will be built at Parker avenue and East Fourth street by W. E. Beadle, proprietor of the Orpheum, 1115 North Ewing street. This will supplant the Orpheum. Arabic figures will form the motif for the interior decoration. A pipe organ will be installed and a seventy-two-foot marquis will be built across the front of the theatre.

Beadle, owner of the new theatre, has been engaged in motion picture enterprises in Indianapolis for more than twelve years. His first theatre was the old Pastime, situated across the street from the new project. Beadle said he determined to build a neighborhood theatre large enough to meet the needs of the community for some time.

BILLIE DOVE AND BERT LYTELL

In a scene from "The Lone Wolf Returns," directed by Ralph Ince for Columbia Pictures.

Still Another Detroit House for Koppin

Moving Picture World Bureau, Detroit, June 28.

THE Woodward Theatre Co., of which Harry S. Koppin is president and general manager, is going to build a 2,000-seat house at Gratiot avenue and the Six Mile Boulevard. Work will start in July and the theater will be completed in the fall. It is to be known as the Weber Theatre.

BEATTY BACK SOON

Edward C. Beatty, general manager of the Bijou Theatrical Circuit, is having a very enjoyable month's vacation in the West. He writes Detroit friends that the family has toured the Canadian Rockies and other scenic points of interest and that relationships with the Detroit business world will be re-established about July 5.

UNUSUAL SUMMER BUSINESS

The cool weather that has shifted over the Detroit section during the past three weeks has given the straw hat dealers a terrific jolt but it has brought smiles to the average theater owner, who is cashing in fairly well on a season that usually brings the danger of losses. And so, they point out, the Greater Movie Season will be upon them before long, so the summer doesn't look so bad after all.

COVELESKIE ROBBED

John Coveleskie, general manager of the George F. Koppin Amusement Co., was held up in his office and robbed of $526 in cash by two armed men who compelled him to open the safe. Coveleskie was checking the day's accounts when the men opened the door and walked toward him with drawn revolvers.

CANTY OPERATED ON

Edward Canty, booker at the Paramount exchange, is in the Evangelical Deaconess Hospital, recovering from an operation performed upon him a few days ago for stomach trouble. He is getting on nicely and will return to his desk in a few days.

FILM BOARDS OUTING

Members of the Film Board of Trade held their annual picnic and sports program at Kingsville, Ont., last Tuesday and as usual a wonderful time was registered. The event was strictly stag and a boat was chartered for the occasion. Golf, baseball, running events and poker contributed fun for the day.

BUTTERFIELD IN LANSING

Announcement has been just made by Col. W. S. Butterfield that a group of East Lansing merchants and bankers have organized a company and have completed all arrangements for the erection of a new theatre in East Lansing, with a seating capacity of 1,000. The company is being incorporated, and construction will be started at once. It is expected that the new playhouse will be opened on or about February 1st, 1927. When completed the new theatre will be operated by the W. S. Butterfield circuit of theatres.

Golden State Corp. to Add to Holdings

Moving Picture World Bureau, San Francisco, June 26.

THE Golden State Theatre and Realty Corp., operating more than 100 theatres in Northern California, has purchased the property occupied by the Liberty Theatre, on Broadway, near Stockton street. At the expiration of present leases the new owners plan the construction of a new show house to seat 1,800, the cost of which will be approximately $200,000.

SUMMER SCALE

For the first time in its history the Orpheum heatre has inaugurated a special scale of admission prices for the summer months. The new prices are one-third lower than the usual scale, but on Saturday, Sunday and holidays there is no change.

TOUGH ON OPPOSITION

C. C. Kaufman, of the Gem Theatre, Colusa, was a recent visitor on San Francisco's Film Row. He has been in the amusement business at Colusa for fifteen years and during his time the opposition house has changed hands twenty-two times.

NEVADA MEN DUE

H. C. Oastler, of the American Theatre, Winnemucca, Nev., is making a trip to Canada and the Northwest, but is expected at San Francisco early in July. J. H. Crowley, of Sparks and Carson City, Nev., is also expected at the California metropolis at an early date.

"PIECES OF CHINA"

The Capitol Theatre has been taken over for an indefienite run on "Pieces of China," a production of Isaac O. Upham, of this city. The production is presented with a prologue, "The Sword of the Giant," written by the Chinese poet, Moon Kwan, and featuring Liu Yu-Ching, eight feet six inches tall, brought from China for the occasion.

JULY 18 OPENING

The new house of the Golden State Theatre & Realty Corp. at Monterey, is nearing completion and the opening date has been set for July 18. The house has a seating capacity of 1,400.

LEVIN CAMPAIGNS

Samuel H. Levin, who recently opened the New Balboa Theatre on Balboa street, San Francisco, is taking an active part in the campaign under way in the new business district to secure flood lights.

Summer Closes Many Mid-West Theatres

Moving Picture World Bureau, St. Louis, June 28.

HOT weather has forced the closing of the following houses: Victory, Cabool, Mo.; Masonic, Lebanon Junction, Ky.; Lyric, Newburg, Mo.; Orpheum, Elsberry, Mo.; Legion, Germantown, Ill.; America, Cambria, Ill.; Arlington, Arlington, Ky.; West End, Shelbyville, Ill.; Kittel, Linn Creek, Mo.; Rex, Lovejoy, Ill.; Wilsonville, Wilsonville, Ill.; Dixon, Dixon, Mo.; and Singer's, Williamsville, Ill.

Houses that are dark for an indefinite period include: Opera House, Farmersville, Ill.; Chastain Airdome, Steel, Mo.; Airdome, Jonesburg, Mo.; Red Bud, Red Bud, Ill.; Bone Gap, Bone Gap, Ill.; Trenton, Trenton, Ill.; Temple, Earlington, Ky.; Jacksonville, Jacksonville, Mo.; Orient, Orient, Orient, Ill.; Liberty, Morley, Mo.; Strand, Equality, Ill.; Delphos, Carthage, Mo.; Illmo, Illmo, Mo.;

Many Theatres Close In Omaha District

Moving Picture World Bureau, Omaha, June 26.

MR. and Mrs. A. Burrus of Crete, Neb., who have recently opened the new Isis Theatre there, were visitors in Omaha recently. The Rialto Theatre, at Nelson, Neb., has closed for the summer. The Electric Theatre at Dawson, Neb., is reported closed for the summer. The Crystal Theatre at Araphoe, Neb., has been closed for some time while repairs are being made which were necessary on account of a small fire.

VISITORS

The Liberty Theatre at Lowden, Ia., has been closed and is to remain closed for the summer, it is reported. Roy Hedrick, owner of the Jewel and the Joyo Theatres at Havelock, Neb., called on the exchanges here recently. Charles Prokup, owner of the Rex Theatre at Wahoo, was an Omaha visitor recently. W. A. Bower, owner of the Opera House at Onawa, Ia., was in Omaha recently among the exchanges. The Lyric Theatre, Stockham, Neb., after being closed for repairs briefly, has again reopened. H. A. Larson, owner of the Majestic Theatre, Oakland, Neb., was in Omaha during the week.

PANTAGES IS VISITOR

Alexander Pantages, owner of the big vaudeville circuit which bears his name, was in Omaha last week en route to San Francisco where he was taking his wife and daughter to show them a new theatre. His wife and daughter have just returned from Europe. He was met at Omaha by Harry Goldberg and Arthur Frudenfld of the World Theatre here, where Pantages' vaudeville is played. Mr. Pantages remarked while here that moving pictures and vaudeville are the only things left to the show business.

SAVE YOUR PROGRAM

SID SMITH
The Gentleman Comedian, in Twelve Two-Reel Speed Comedies.

FATTY LAYMON
The Big-Time Big Boy, in Twelve Two-Reel Wows.

LIGHTNIN' EILEEN SEDGWICK
The Screen Wonder Dog, in Twelve Two-Reel Mystery Thrillers.

WITH THE SAVA PROGRAM

HANK MANN
The Inimitable Hank, in Twelve Two-Reel Satires.

SELIG WILD ANIMALS
Untamed Jungle Beasts, in Twelve Two-Reel Novelty Thrillers.

EDDIE GORDON
The Acrobatic Comedian, in Twelve Two-Reel Stunt Comedies.

SAVA FILMS, INC., 1540 Broadway, New York City

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas McLean. Good comedy drama; played well and in good condition. Tone, good. Sunday, yes. Special, no. Town 400. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

HEARTS AND FISTS. Star, John Bowers. A Tacoma made picture which will stand up with any picture made in Los Angeles. Full of comedy-action-audience interest throughout. Tone, good. Sunday and special, yes. Excellent appeal. Steady class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

NORTH STAR. Star, Strongheart (dog). This is a good picture as dog pictures go. Personally I can't go the hard-boiled villain being chased around by a dog. I think it is putting too much of a strain on the imagination to have a small dog chase a big man for miles around in among rocks and through the timber, but there are people who like to see a dog do anything and they come. Tone, okay. Sunday, yes. Not a special. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

F. B. O.

ARIZONA STREAK. Star, Tom Tyler. Common Western. Too much of the same kind here. Tom is in need of good stories and another director. Not worth any extra money. Tone, okay. Special, no. Not much appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

ARIZONA STREAK. Star, Tom Tyler. Excellent Saturday night picture that pleased our crowd nearly a hundred per cent. Picture wasn't as good as Tyler's first two, as the action lagged a bit, but it was highly enjoyable just the same. Little town men should grab these Tylers and boost their Saturday or western night business. Good paper. Tone, okay. Sunday, yes, here. Special, no. Appeal, very strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ARIZONA STREAK. Star, Tom Tyler. A very much up to standard western with little Frank Darro stealing the picture. This is good program western stuff, as are all Tylers. Tone, okay. Appeal, good. Town 7,000. Draw mixed class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

BROADWAY GALLANT. Star, Richard Talmadge. The best Talmadge picture to date. In fact, this is a humdinger. Keep up the good work, Dick, as we need more like this. Tone, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FORBIDDEN CARGO. (5,850 feet). Star, Evelyn Brent. Another picture from the popular female star. Evelyn's picture brings the people to shows. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 125. Draw mixed class. Admission 15-30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. This picture drew on account of many having read book Very pleasing picture. Tone, okay. Suitable for Sunday or any day. Almost a special. Appeal, ninety per cent. All classes town of 1,000. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

> "It is my utmost desire to be of use to my fellow man." That's the motto that inspires us to send unbiased reports to guide other exhibitors in booking pictures.
>
> To get the most out of tips, watch reports on pictures you have played, choose exhibitors whose experience agrees with your own on these—and follow their dependable guidance in the future.
>
> OUR GANG.

HANDS ACROSS THE BORDER. Star, Fred Thomson. There is something about Fred Thomson pictures that is commencing to sing a little song entitled "Bringing Home the Bacon." When I run a Thomson I know I will get my film rent no matter what happens. Tone, yes. Sunday or special, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HURRICANE. Star, Ardell. These comedies with Ardell certainly are terrible. The only redeeming feature of this one is that Alice hasn't much to do. If these are comedies, Lillian Gish is our leading comedienne. Town 7,000. Draw mixed class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

KEEPER OF THE BEES. (6,712 feet). Star cast. Good picture, pleased fair. Arrived one day late, patrons disappointed, although had a good substitute. Tone, okay. Special, yes. Russell O. Marr, McDonald Theatre, McDonald, Kansas.

KEEPER OF THE BEES. (6,712 feet). Star, Clara Bow. Played two days to fair business. It brought quite a few of the non-regulars out and pleased them and the fans. It is a mighty good picture. Tone and appeal, good. Maybe suitable for special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KEEPER OF THE BEES. (6,712 feet). Star, Clara Bow. Very successful financially and otherwise drawing good against the strongest opposition, high school exercises free. The popularity of the book and the fact that the late author's daughter at one time lived here; also that the grandchild, little Gene Porter, was born here and takes a principal part in the picture, helped to put it over big. It should do fair for most any locality. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Mixed classes town of 2,900. Admission 10-25, special 15-30. A. E. Andrews. Opera House (500 seats), Emporium, Pennsylvania.

KEEPER OF THE BEES. (6,712 feet). Star cast. A very good picture, but not enough like the book to give the book readers satisfaction. Why do they change a good story until you can't tell what it is. Tone, good. Sunday and special, yes. Appeal, fifty per cent. Goodrich Brothers, Strand Theatre, Calloa, Missouri.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. The crowds on a Saturday night enjoyed this one. It is good for those that love fast action melodrama. One or two bits of good comedy in it also. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Angelmire. "Y" Theatre (400 seats). Nazareth, Pennsylvania.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. An Emory Johnson special that is not up to his standard. Attendance on this was low, due to local conditions. Pleased fairly well. Did not think much of the paper on it. Tone, okay. Sunday, yes. Special, no. Fair appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

MAN OF NERVE. Star cast. A fair western picture. Will suit where they like westerns and are not too particular. Tone, okay. Sunday or special, no. Appeal, seventy per cent. Town 896. Draw small towners and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

NON-STOP FLIGHT. Star cast. Only a fair picture. It didn't seems to have the kick it should have had. Tone, okay. Sunday, yes, if you want this kind. Special, no. Appeal, seventy per cent. Town 896. Draw small towners and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SPEED WILD. Star, Lefty Flynn. Here's another good Flynn. He always takes well

Humor and Thrills generously mixed in Universal's Western "The Escape" in which Pete Morrison is starred.

ROD LA ROCQUE as he appears in "Red Dice." Released by Producers Distributing Corporation.

with my patrons and this picture is no exception. In my estimation he is a good bet. This picture should please other places as well as mine. Tone, okay. Sunday, yes. Special, no. Appeal, good. Mitchell Conery, Conoat Projection Service. Menands, New York.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Poor business up to this picture—had a packed house, so it shows what stars are popular here. Nuf sed. Sunday or special, yes. Appeal, ninety-eight per cent. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

TOUGH GUY. (5,645 feet). Star, Fred Thomson. A great western. That's all we need to say. This will please every man, woman or child that sees it. The only trouble with this is the kids will hate to leave the theatre. Great paper, good direction. Tone, okay. Appeal, fine. City 25,000 (450 seats), Braddock, Pennsylvania.

WHEN LOVE GROWS COLD. Star, Natacha Rambova. This will draw the women, but the men and kids were not present. The acting is good, but a poor story. Tone, fair. Sunday or special, no. Appeal, poor. Town 571. Draw farmers and small towners. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Very good program picture. The horse, as usual, shares honors with Fred. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 1300. Draw mixed class. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

THE WYOMING WILDCAT. (5 reels). Star, Tom Tyler. This is our first Tyler picture and must say that it's a first-class western. Plenty of action and held the attention of the audience from start to finish. Buy this one for a Saturday night picture and you will get results. Box office receipts very satisfactory. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Would call this a fair attraction. No comments one way or the other. Tone, good. Sunday, yes. Special, no. Fair appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Just so so. Nice picture; nothing to get excited about—price too high for drawing power. Tone, okay. Sunday, yes. Special, no. Appeal, ? Town of W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

CLOTHES MAKE THE PIRATE. (8,000 feet). Star, Leon Erroll. Widely different views on this one. The youngsters eat it up and can see the funny side of it while the older generation thinks it foolish. Not a money getter. No tone. Sunday and special, no. Appeal, fifty per cent. Mixed class town of 2,900. Admission 10-25, special 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. Splendid picture. Well directed. Norma and the book make it a real box-office attraction. It was evident that the First National Company knew it, for the rental was well in proportion to its pull. Farming class town of 8,000. Admission 10-20-30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

GRAUSTARK. (5,900 ft.). Star, Norma Talmadge. Was well liked here. A wonderful picture. The old costume gag hurt it, but nevertheless it received many favorable comments. But business took a terrible flop the second day. Fell of two-third per cent. I advertised it too heavily. Norma will have to put out a whole flock of good pictures to redeem herself in this town. Her bad ones have killed her here. Tone okay. Sunday or special, okay. Appeal, fair. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

HALF WAY GIRL. (7,570 ft.). Stars, Doris Kenyon and Lloyd Hughes. A thriller that held the attention and thrilled them all the way through. Paper is good. Trailer is extra good. By all means get it, as it will do more good than anything else you can do. Shipwreck is good. Play it up. Tone, okay. Special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

IRENE. (8,400 ft.). Star, Colleen Moore. Will please the ladies. The style show in colors is wonderful. Drew only fair crowd on Sunday and Monday on account of storm. Tone, okay. Sunday or special, yes. Appeal, 90 per cent. Town 896. Draw small towners and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

IRENE. (8,490 feet). Star, Colleen Moore. Good comedy drama. If some company should take over Colleen Moore, First National would be about taken over. Tone, okay. Good appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

IRENE. (8,400 feet). Star, Colleen Moore. A dandy style show but the picture is entirely too long, which kills it. Had several complaints that it was too long. It should have been made in six reels instead of nine and cut out the part that was slow and draggy. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

JUST SUPPOSE. (6,270 feet). Star, Richard Barthelmess. Walkouts aplenty. It couldn't have made a cent if it had been gratis. One lady called for her twenty-five cents back. Not special and no appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

MADEMOISELLE MODISTE. Star, Corinne Griffith. Nothing to brag about. Just a good Griffith picture. Kerry stiff and a knock to the picture. Tone and appeal, good. Sunday, okay. Special, no. All classes city of 40,000. Admission 10-25-35. Johnny Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois

MARRIAGE WHIRL. (7,672 ft.). Star, Corinne Griffith. Not up to Corinne's standard. She is good in the picture, but failed to put it over. Entirely too much drinking. Tone, ? Sunday or special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

NEW COMMANDMENT. (6,860 ft.). Star, Blanche Sweet. Very good picture. Played it for Decoration Day. Just the picture for "Legion" benefit. Play it up strong. Got results. Tone, good. Sunday or special, yes. Appeal, great. City 40,000. Admission 10-25. John Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois

NEW COMMANDMENT. (6,860 ft.) Star, Ben Lyon. Ben Lyon's and Cooper's work exceptionally good in this production. Picture very entertaining, although there was a good deal of "mush" in it. Film condition excellent; photography, fine; direction, extra good. Tone, not strong. Sunday, maybe. Special, no. Appeal, strong. Town about thousand Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

QUO VADIS. (8,74- ft.). Star, Mr. Jennings. This story of Nero's life has been made several times in the last few years. Each time a new side of the story has been stressed. In this particular picture Nero himself is featured. Jennings plays the part of Nero and his acting is wonderful. But the bird who throws the bull should be sent to the United States and given a few pointers before he tries it again. The picture was made on a massive scale and is very impressive. A large part of the picture is devoted to the persecution of the Christians. Scenes in the arena where they are fed to the lions are very realistic. The picture pleased, did a nice business and caused considerable favorable comment. Tone, okay. Sunday or special, yes. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats). Graham, Texas.

SOUL FIRE. (8,262 ft.). Richard Barthelmess. Well liked. Star a favorite here; business very good. Tone, okay. Sunday or special, yes. Appeal, very good. City 40,000. Admission 10-25. John Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

SPLENDID ROAD. (7,646 ft.). Star cast. Very well produced picture as to details. Good story, but something missing like so many other First National pictures. Tone, okay. Sunday, yes. Special, no. Town 1,300. Draw mixed class. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

Fox

THE FOOL. Star, Edmund Lowe. Here's a real winner. Went over great and some peo-

ple who missed it asked us to show it again. Tone, good. Sunday or special, yes. Appeal, fine. Town 412. Draw farmers. Admission 10-25. Levick & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

HELL'S FOUR HUNDRED. Star cast. This is a good entertainment. More society than western and didn't fit so well with my regular Saturday night program, but the picture is interesting. Tone, fair. Sunday or special, no. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

LIGHTNIN'. (8,050 ft.). Star cast. A fair picture of a great play. Disappointed those who had seen the play and seemed like cheap stuff. Did the poorest Sunday business I have done for eight months. Tone, fair. Sunday or special, no. Town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

LIGHTNIN'. (8,050 ft.). Star, Jay Hunt. Human interest drama which must have been highly entertaining on the stage, but which did not please very well here as a picture. Fine acting, excellent photography, but too slow for little town audiences. We have noticed that, as a rule, stage plays do not make fine photoplays. Tone okay. Sunday, yes. Special, no. Appeal, weak. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LUCKY HORSE SHOE. (5,000 ft.). Star, Tom Mix. We can always make a bank deposit after a Mix show. However, this wasn't the good Mix we always have and disappointed some but got over. Tone, good. Sunday or special, no. Appeal, fair. Town 412. Draw farmers. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. This is a very good play and a good print out of Minneapolis, so if you haven't run it you can afford to go back after it. It is as entertaining as any Tom Mix I have ever run. Tone, okay. Sunday, yes. Special, no. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

OVER THE HILL. Star, Mary Carr. A re-issue which pulled just ordinary business on my best two nights. Those who came liked it, but people are getting weaned away from the sob stuff. Tone fine. Sunday and special, yes. Appeal, seventy per cent. Steady class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

RAINBOW TRAIL. (5,351 feet). Star, Tom Mix. Played this one week later than "Purple Sage." Liked better, plenty of action. Had hot weather to contend with. Tone, okay. Special, yes. Admission 10-35. Russell O. Marr, McDonald Theatre, McDonald, Kansas.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This is a real good picture, good scenes, good clean action. The first of our Mix pictures that we have played and won his favorites here. Done the best business of the season on this. Russell O. Marr, McDonald Theatre McDonald, Kansas.

WHEN THE DOOR OPENED. Stars, Logan and Keenan. Very good melodrama for week-end. Lots of pep in pitcure. Tone, okay. Sunday, yes. Special, no. Appeal, good. City 40,000. Admission 10-25. John Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. Not a bad picture. It pleased. But oh my, where is Tom's crowd? Hardly had enough to pay rental. He better take his gloves off and put his leather pants on if he expects to get his friends to come and see him. Tone, good. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rochester, Pennsylvania.

Gotham

HIS MASTER'S VOICE. Star, Dog Thunder. Just a fair program picture. Tone, okay. Sunday or special, no. Appeal, sixty-five per cent. Town 896. Draw small towners and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

OVERLAND LIMITED. (Gotham Production). Star cast. Not in a class with other railroad films I've played. Tone, fair. Sunday and special, no. Poor appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Metro-Goldwyn

AUCTION BLOCK. (6,230 feet). Star, Charles Ray. As Rex Beach wrote the story it was clever and pointed. As Metro produced the picture it could just as well have been titled "Who art us." Nothing like the book. Tone, lost. Special, no. Appeal, out. Town 1,300. Draw mixed class. Admission 10-30. Hawkins & Hudson, Victory Theatre (200 seats), Brooksville, Florida.

BANDOLERO. (7,000 feet). Star cast. Very good picture. Good story and acting. Just a little above program schedule. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRIGHT LIGHTS. (6,260 feet). Stars, Charles Ray and Pauline Starke. Real good but not a special. An interesting program picture in which Charles Ray gains back some lost ground. Tone, good. Sunday, yes. Special, no. Appeal, okay. Town 412. Draw farmers. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

CHEAPER TO MARRY. (5,921 feet). Star, Lewis Stone. Very good picture. Audience well pleased. Tone, okay. Sunday, okay. Special, no. Appeal, good. City 40,000. Admission 10-25. John Jones, Orpheum Theatre (1,000 seats), Quincy, Illionis.

DEVIL'S CIRCUS. (6,750 feet). Star, Norma Shearer. A very good picture. Carries a good moral but does not preach nor does the moral spoil the entertainment value of picture. Norma is a great star. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town 3,700. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

LIGHTS OF OLD BROADWAY. (6,437 feet). Star, Marion Davies. Sold as a special. We exhibited it as a special flop. A misapprehension in every respect—not even a good program picture. More entertainment in westerns. Special, no. Appeal, none. Town 1,300. Draw mixed class. Admission 10-30. Hawkins & Hudson, Victory Theatre (200 seats), Brooksville, Florida.

MERRY WIDOW. (10 reels). Star, Mae Murray. Miss Murray never showed to better advantage. Lavishly produced. Well advertised. But flop at box office. Did not appeal to middle class audience. Tone, good Sunday or special, yes. Appeal, excellent. Draw middle class. Admission 25. Harry Needle, Normandy Theatre (1,800 seats). Brooklyn, New York.

MIKE. (6,735 feet). Star cast. A pleasing picture, enjoyed by all. Tone, good. Special, no. Town 1,000. Draw mill and farming type. Admission 25; specials, 35. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

MONTE CARLO. (7 reels). Star, Lew Cody. Lacked drawing power. Not up to Metro-Goldwyn standard. Just an ordinary program picture. Better use for a double feature bill. Tone, fair. Sunday or special, no. Appeal, fair. Draw middle class Admission 25. Harry Needle, Normany Theatre (1,800 seats), Brooklyn, New York.

THE MYSTIC. Star, Aileen Pringle and Conway Tearle. Just a fair program; has some drawing power and pleased here pretty well. Some of the mysteries of fortune tellers revealed. Ends a little too sudden to suit most people. Its alright if bought right. Tone, not much. Sunday, yes. Special, no. Appeal, eighty percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Wash.

THE MYSTIC. Star cast. Not so good Several people told me there wasn't enough action to keep them awake. Fake mediums was the subject and the treatment was not of the usual M-G-M standard. Tone, fair Sunday or special, no. Appeal, eighty percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

THE MYSTIC. Star, Conway Tearle. A dandy one that will go on Saturdays or any other days and stand up. Would not call it a special but an extra good program picture, some action in it. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. While generally considered one of Coogan's best, this picture grossed but 60 per cent of the figure for the Rag Man. City 110,000. Admission 10-20. Al C Werner, Royal Theatre, Reading, Penna.

PRAIRIE WIFE. Stars, Dorothy DeVore and Herbert Rawlinson. Rather a nice program picture. Good story and rather natural to real life in the west. Well acted throughout. Story gives it some drawing power.

James Kirkwood and Betty Compson First National's "The Wise Guy"

Played here to very good business. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

PRETTY LADIES. (6 reels). Stars, Zazu Pitts and Moore. I think this is the prettiet picture I ever saw. The colors and settings are beautiful. Pretty god story, also. Some call it a leg show but it is not past the limit in this way for even a small town. play it. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

PRETTY LADIES. Star cast. Take the Technicolor and the Ziegfield ladies out and you are out the price of a good show. There isn't a great deal to say for it except that part of it is colored. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

PROUD FLESH. Star, Eleanor Boardman. A real nice little story with not too much plot but careful comedy scenes that have the refined touch that is becoming popular rapidly. M-G-M. seems to be running a number of these clever comedies. You should have them. Tone, fair. Sunday or special, no. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

SALLY, IRENE AND MARY. (5,564 feet). Star cast. Well made production, which to us proved very interesting; crowd liked it too. Sunday, hardly. Special, depends. Appeal, fair. Town 1500. Draw farmers and better class. Admission 10-20. C. S. Musser Opera House, (250 seats), Shepherdstown. West Virginia.

SOUL MATES. Stars, Edmund Lowe and Aileen Pringle. A good program picture. Tone, okay. Sunday or special, no. Appeal. good. Town 3700. Draw general class. Admission 10-25; 10-40 on specials. Krieghbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

SUN UP. (5,819 feet). Star, Conrad Nagel. Fair program picture, nothing more. It won't hurt you neither will it help you for the next week. There are a lot of pictures that are not as good. We did very well with it here. Tone, okay. Sunday, yes. Special, no. Appeal, eighty percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

ZANDER THE GREAT. Star, Marion Davies. Now Zander was a baby and the story unfolds in a splendidly connected manner that don't seem to be overly long and holds the attention all the way through. If anybody hasn't shown it, it's time to do so now. Tone, good. Sunday or special, yes. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

Paramount

ADVENTURE. (6,002 ft). Star cast. A South Sea picture that pleased the fan who likes that sort, well acted. Tone, good. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

AIR MAIL. (6,976 feet). Star, Warner Baxter. Airplane picture, U. S. Mail planes—some comedy. Prints new and in hundred per cent. condition. Story good, pleased my audience. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 125. Draw mixed class. Admision 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyalton. South Dakota.

AMERICAN VENUS. 7,931 feet). Star, Esther Ralston. This is one lovely picture and one fine box office attraction. My crowd liked it a lot. Nothing much to the story but the fine direction makes it go and the people do get interested and send their friends the second night. Tone, okay. Sunday or special, yes. Town 3,200. Admission 10-30. Chas. Lee Hyde. Grand Theatre, Pierre, South Dakota.

ARE PARENTS PEOPLE. (6,586 feet). Star, Betty Bronson. Fair picture—prints not extra. Sunday, yes. Special, no. Appeal, eighty-five per cent. Draw mixed class. Admission 15 and 30. Robert W Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

BEHIND THE FRONT. (5,525 feet). Stars. Wallace Berry and Raymond Hatton. Here's one Paramount can be proud of. If played right biggest clean up of year. A wow of a combination—Berry and Hatton. Well produced comedy drama of the sunny side of the war. Tone, good. Sunday or special, yes. Appeal, excellent. Draw middle class. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

BEHIND THE FRONT. (5,535 feet). Stars, Berry and Hatton. Bought this at a program price, but it is a real special if there ever was one. I consider it better than lots of Lloyds I have seen. My bunch just sat and chuckled, laughed and roared. Then they went out and told their friends. The next day people gathered in groups all over town and talked about it. Rained and hailed out on the second night or I would have cleaned up. Advertise it big and it will please. Tone, okay. Sunday or special, okay. Appeal, best. Town 3,000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre (400 seats), Graham, Texas.

COAST OF FOLLY. (7,000 feet. Star, Gloria Swanson. This is a good picture. Gloria does great acting. I think the best of any picture of hers that I have seen. If they were all as good as this one I would have no kick. Tone, good. Sunday or special, yes. Appeal, good, Town 600. Draw small towners and farmers. Admision 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

DANCING MOTHERS. (7,163 feet). Star cast. Rental too high; no profit. A very good picture with a moral. Did not take in the overhead expense. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DEVIL'S CARGO. (7,080 feet). Star cast. Can't give this very much. Tone, not so good. Sunday or special, no. Appeal, forty-five per cent. Town 896. Draw small towners and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

GOOD AND NAUGHTY. Star, Pola Negri. Knockout. Play it up big. The first Negri to go over here. Tone and appeal, good. Sunday and special, yes. All classes city of 40,000. Admission 10-25-35. Johnny Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

LOVERS IN QUARANTINE. (6,570 ft). Star, Bebe Daniels. This was a peach of a program show for us. Bebe sure brought a lot of laughs with her in this show. It was a dandy for us on a Saturday. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LUCKY LADY. Star, Greta Nissen. A very entertaining little play, written by the editor of "Life" and surprisingly pleasing. The stars do good work though I don't believe Collier has a great future as he doesn't win friends on his personality. He is capable but not likeable. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. This is a fine picture. Star does himself some good with this one and everyone enjoyed the show. Deals with Florida. Had some people stay away because they thought is was another of these Northern plays, so advertise accordingly. Tone, okay. Sunday or special, yes. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEW LIVES FOR OLD. (6,796 ft). Star, Betty Compson. Best Betty Compson we have played for two years. We have had to put her pictures on the shelf lately, but was induced to try this one and am glad we played it. Tone and appeal, good. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

PALM BEACH GIRL. Star, Bebe Daniels. A real good comedy and plenty of pep. Just the picture for hot weather. Go after it, it's worth it. Tone and appeal, good. Sunday, yes. Special, no. All classes city of 40,000. Admission 10-25-35. Johnny Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

WET PAINT. Star, Griffith. This is very light and in fact silly, but a certain class of people like it, and though I classify it as a good two-reel comedy it is a satisfactory program for six reels if you advertise it as light comedy. Six reels of drunkenness. Tone, fair. Sunday or special, no. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. The title, author and paper will draw them in. Picture while not extraordinary should give satisfaction. Regular Paramount Grey Western. Tone, okay. Appeal,

In "The Sorrows of Satan" D. W. Griffith has big scenes—and intimate moments—blending into what Paramount can justly call "a big picture"

good. City 25,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Family Theatre (450 seats), Braddock, Pennsylvania.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex. We did well on this and pleased the audience. Best animal picture made. Town 412. Draw farmers. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

Producers Dist. Corp.

FORBIDDEN WATERS. Star, Priscilla Dean. No good here. Tone, okay. Special, no. Appeal, poor. Town 3,700. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

MADAM BEHAVE. Star, Julian Eltinge. Title, paper and stars mean nothing on this lemon to this small town. Picture is very weak and colorless. Only run it if you have to. Tone, okay. Appeal, poor. Town 7,000. Draw mixed working class. Admisison 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

RAMSHACKLE HOUSE. (6,287 feet). Star, Betty Compson. Good picture that will hold the attention of any class of patrons. Plenty of action and suspense. Sunday, yes. Special, no. Appeal, eighty per cent. Draw all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

ROAD TO YESTERDAY. (9,580 feet). Star, Joseph Schildkraut. A very poor box office attraction but a splendidly acted drama. No picture for a small town nor an audience that wants entertainment. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. Town 3,700. Draw general class. Admission 10-25. Krieghbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

United Artists

DON Q, SON OF ZORRO. (11 reels). Star, Douglas Fairbanks. This is the best Fairbanks picture to date. I had to advance prices on this, which kills attendance. I cleared eight dollars and nine cents out of this, and am wondering what to do with so much money cleared from a two days run. I sometimes wonder whether an exhibitor can get enough glory from running some of these specials to afford to run them. Tone, good. Special, yes. Town 1,000. Draw mill and farming type. Admisison 25. Specials, 35. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

DOROTHY VERNON OF HADDON HALL. Star, Mary Pickford. Well done picture—beautiful—with Mary, as usual, the most prominent attraction. Always draws some extra business. Tone, okay. Sunday or special, yes. Appeal, very good. Town 1,300. Draw mixed class. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

EAGLE. Star, Rudolph Valentino. A good picture by a dead star. It may help his next picture, but he is no box office attraction in my theatre. This picture has a fair story and good direction. He doesn't hog the screen as much in this as in his previous three. Tone, fair. Sunday, perhaps. Special, no. Town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

THE LOVE LIGHT. Star, Mary Pickford. Played two days to very small crowds. This is an old show which is fair. We had a good print and it was very excellently photographed by C. Rosher. Tone, good. Special, no. Appeal, fair. Town 4,500. Draw better class. Admisison 10 and 20. C. A Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

THE NUT. Star, Douglas Fairbanks. An arm-throwing, jack-jumping, buck-shorting Douglas Fairbanks film that is supposed to be regarded as a comedy. When it was made it must have seemed fine. Now it is fine to think we don't have to see many like it. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

ROSITA. Star, Mary Pickford. This is a good picture but old, and has lost whatever drawing power it ever had. I made a mistake in buying quite a bunch of these old United Artists pictures. They ought to have sense enough to junk this old stuff, as the public is wise to the new pictures and don't wish to pay out their good money for defunct products. United Artists is hollering for play dates, and I suppose my best plan will be to pay for the features and let them remain in the exchange. In that way I will save the express on same. It has taught me a costly lesson but, perhaps, this explanation may keep some other exhibitor from making a fool of himself. I know it is a lot harder for any agent to sell me pictures since I bought these old lemons. Town 1,000. Draw mill and farming type. Admission 25c; specials, 35. L. E. Parsons. Parson's Hall (325 seats), Marcellus, New York.

TUMBLEWEEDS. Star, William S. Hart. A good picture, but for some reason it did not draw. Tone, good. Town 1,000. Admission 25. L. E. Parsons, Parsons Theatre (325 seats), Marcellus, New York.

TUMBLE WEEDS. Star, William S. Hart. This was a good picture and everyone was pleased to see Bill perform. Had a fair turn out. Tone, good. Sunday or special, no. Appeal, ninety per cent. R. P. Mollohan, Grantsville Theatre, Grantsville, West Virginia.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. Fair western. Universal better get some stories for Hoot, as he is slipping. Too much action is being sacrificed for comedy. Paper is good. Tone, okay. Appeal, fair. City 25,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Family Theatre (450 seats), Braddock, Pennsylvania.

BLIND HUSBANDS. Star, Eric Von Stroheim. A wonderful picture of mountain climbing and scenery. A well balanced cast of performers and a story that appeals strongly. Almost a special. No for Sunday. Appeal, eighty-five per cent. Draw all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. This is good entertainment, and while it doesn't class with the "Pony Express" is enough above the average western that you can afford to step on it. Tone, okay. Sunday or special, no. Town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. Say, this is a knockout. Comedy, thrills, action and everything. Step on it and clean up. I got a junk print that ruined it for me, but, believe me, it's a picture. Tone, okay. Sunday or special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

GAIETY GIRL. (7,417 feet). Star, Mary Philbin. A wonderful picture, beautifully staged. Acting is a pleasure to watch. All the parts acceptably played. Good for any town, large or small. Yes for Sunday. Not a special. Appeal, ninety per cent. Scattering-suburban town. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

LORRAINE OF THE LIONS. Stars, Patsy Ruth Miller and Norman Kerry. This has the wildest paper that I have seen in a long time. Also this paper is attractive. It is a Lady Tarzan type of story. Has wild animals, jungles, natives, action. Did a nice business and pleased. Tone, okay. Special, no. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

MY OLD DUTCH. (7,750 feet). Stars, Pat O'Malley and May McAvoy. This is the poorest Universal Jewel that I have ever run. Eight reels, which is eight reels of good film wasted. Uncle Carl should not have released this one as it spoiled his record for this season. Tone, yes. Sunday or special, no. Appeal, punk. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. Rental too high. Good picture, plenty of action, full of pep. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STILL ALARM. (7,000 feet). Star, William Russell. Eight reels full of thrills and action. Crammed with human interest. Has a fine moral, very fine picture, good for two days in any house, better than many specials of three times the price. Best tone. Sunday, yes. Farming class town of 8,000. Admission 10-20-30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

RAFFLES. Star, House Peters. This was or has been a good picture; well acted and fine photography, but the reels I got have outlived their usefulness. The combination

Monte Blue, Marie Prevost, and Huntley Gordon comprise the triangle whose affairs of the heart furnish delightful entertainment in the clever and amusing Warner Brothers comedy drama "Other Women's Husbands."

of twisted and battered reels and worn out films don't work out good. Tone, good. Sunday, yes. Special, hardly. Appeal, good. Town 600. Draw small towners and farmers. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SKINNERS DRESS SUIT. (6,887 feet). Star, Reginald Denny. Another good Denny entertainment. This pleases the crowd. It is very light but the story is well known and the people want light stuff. A good supporting cast in this production. Tone, okay. Sunday, okay. Special, no. Town 3,200. Admission 10-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPOOK RANCH. Star cast. Very good comedy-western. Colored man gets the laughs. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 1,300. Draw mixed class. Admission 10-30. W. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

SPOOK RANCH. Star, Hoot Gibson. A western comedy drama. Went over nicely and pleased. The negro comedian is good. Not as good as some of Hoot's pictures. Tone, okay. Special, no. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

STILL ALARM. (7,000 feet). Star, William Russell. Universal advertises this as a big melodrama, but outside of a few big scenes picture is punk Paper is very good and you can get by on this for a one-day run. Appeal, fair. City 25,000. Draw working class. Admision 10-25. A. M. Rosenbloom, Family Theatre (450 seats), Braddock, Pennsylvania.

SUNSET TRAIL. Star, William Duncan. Just an ordinary picture. No boost, no kicks. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 600. Draw small towners and farmers. Admisison 10-30; 15-35. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

A WOMAN'S FAITH. Stars, Alma Rubens and Percy Marmont. This should go well in a Catholic community. Special, no. Town 1,000. Admission 25. L. E. Parsons, Parsons Theatre (325 seats), Marcellus, New York.

Vitagraph

STEELE OF ROYAL MOUNTED. Star, Bert Lytell. This an extra good Canadian mounted police picture. Story by Oliver Curwood. Pleased our audience. Tone, okay. Special, no. G. H. Perry, People's Theatre, Cloverdale, California.

Warner Bros.

AGE OF INNOCENCE. Star cast. Another fool title that didn't pull. Nothing wrong with the picture. It satisfied the people who came to see it, but there were not many. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Bert Lytell will be starred by Columbia Pictures in Louis Joseph Vance's "The Lone Wolf Returns," with Billie Dove as the feminine lead

BABBITT. Star, Willard Louis. True to life as a picture can be. This is one of the kind of pictures that crop up once in a while. All characters fit their parts just right. Tone, fair. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

BROADWAY AFTER DARK. Star cast. This isn't another "New York" picture. The action all takes place in the city, but it is a bit off the beaten path. By exploiting it as being a different type of "New York" picture it will pull much better. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre. (500 seats), Elizabethtown, Pennsylvania.

CONDUCTOR 1492. (6,500 feet). Star, Johnny Hines. Most refreshing show I have seen in months. It brings with it a breath of the old sod as Johnny leaves Ireland to become a conductor in America. Comedy fine and direction nearly perfect. Get it. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FIGHTING EDGE. Star, Kenneth Harlan. This is a very good story; has lots of comedy in the last reel that gets the picture over. Tone, yes. Sunday, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING EDGE. Star, Kenneth Harlan. A pretty fair active picture for regular program. Tone, good. Sunday or special, no. Appeal, fair. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

GEORGE WASHINGTON, JR. Star, Wesley Barry. Some genuinely interesting comedy situations that are not just rehashed two-reel comedy plots stretched to feature length. Barry is not bad in this type of picture, and we should see more of him. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

HOW BAXTER BUTTED IN. Star, Matt Moore. Not a howling big picture but one that will bring a chuckle and a tear to many eyes. Moore is exactly the type of unfortunate to whom the things happen as they do in the film, and it gets you when you see it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman. Moose Theatre (500 seats), Elizabethtown. Pennsylvania.

LIMITED MAIL. (7,144 feet). Star cast Proved to be the season's best railroad drama. Fine acting and directing. Tone, very good. Sunday yes. Special, no. Appeal, very good. Draw neighborhood type. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

MAN ON THE BOX. (7491 feet). Star, Syd Chaplin. This failed to take here. Very poor business three days. Story too weak, I guess. Tone, good. Sunday, yes. Special, hardly. Appeal, fair. Town 4,000. Draw family and student class. Admission 10-25. R. J. Relf. Star Theatre (600 seats), Decorah, Iowa

Independents

BASHFUL BUCCANEER. (State Rights). This is a fair western, or rather a sea picture. Tone, okay. Sunday, okay. Special, no. Town 3,200. Admission 10-20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

CANYON RUSTLERS. (State Rights). A fine western. Tone, good. Sunday or special, no. Town 400. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

CAPITAL PUNISHMENT. (State Rights). Star, Barrymore. This is a poor entertainment. It is a good lesson and a well acted picture but as entertainment you can't hand it much. People in my theatre don't like such heavy stuff. Tone, okay. Sunday, yes. Special, no. Town 3,200. Admission 10-30 Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

CAPTAIN JANUARY. (State Rights). Star, Baby Peggy. Fine picture. Very much different from other pictures. Pleased audience. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 125. Draw mixed class. Admission 15 and 30. Robt. W. Hines. Hines Theatre (300 seats), Loyalton, South Dakota.

DANGEROUS FIST. (State Rights). Dandy good comedy drama and western. Pleased my audience. Tone, good. Sunday, yes. Special, no. Town 400. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

DAVY CROCKETT AT THE FALL OF ALAMO. State Rights). Star, Cullen Landis. This is the only one of the so-called Sunset Specials that was worth running. This one does very well. However, it is not a special, only in price. Tone, yes. Appeal, some. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

"We're ready to laugh an' we're ready to cry—we're ready to dance—or to die!" is the spirit of that classic, "The Better Ole," in which Warner Brothers star Syd Chaplin.

It Requires An 8-Column Head

The Cleveland Plain Dealer, under an eight-column head reading: "New Two-Reel Picture in Colors, 'The Vision,' contains a lengthy review by W. Ward Marsh. This review, along with its summary of the story, says: "A new kind of screen drama will be offered next season. 'The Vision' is a beautiful picture. Its pictorial loveliness is fairly hypnotic in its effect."

James Parrott To Direct

James Parrott, formerly a scenario writer, will direct the next Hal Roach "star comedy," with Ora Carew, Vivien Oakland, Jimmie Finlayson, Oliver Hardy, John T. Murray and Fred Malatesta in the cast. F. Richard Jones made the appointment. Jones is vice-president and director-general of the Roach organization.

West Bros. Comedies For Artclass

West Brothers have completed production on "Oh! Winnie, Behave," "Fighting Fools" and "Sawdust Baby," two-reel comedies, part of a series released through Artclass Pictures Corporation under the general titles of Winnie Winkle, the Breadwinner, Izzie and Lizzie and Hairbreadth Harry.

Larry Semon At the Megaphone

Larry Semon started work this week on his first directing vehicle under the Mack Sennett banner. Semon is wielding the megaphone for a new Alice Day "puppy love" type of comedy for Pathe, in which the beautiful Alice is supported by Danny O'Shea and Eddie Quillan.

Fleischer Engages Scenario Writer

Max Fleischer, who is producing a special series of two-reel comedies entitled "Carrie of the Chorus," which will be distributed by Red Seal Pictures, has engaged Edward Holland to write some of the forthcoming scenarios, as well as the continuity for them.

The Golden Altar

Pathe News No. 52 shows scenes of Cardinal Bonzano officiating at the mah sat the great golden altar at the Soldier's Field Stadium, Chicago.

Bruce Scenics on Educational Program

Some exquisite photography is seen in the Robert C. Bruce Scenic Novelties, distributed by Educational Pictures. The glimpses of Hawaii, showing "Black Sand Beach," the Hula-Hula dancers, a sunset in Hawaii; scenes in Yosemite National Park, and in the Alberta country in Canada, will be classified as among the most beautiful ever thrown on the screen. This offering takes one from the warm Hawaiian sands to the snow-capped mountains in Western Canada.

Pathe Review Number 28 presents "The Lost Empire of Africa," being further camera chronicles of the Count de Prorok's expedition to ancient Carthage.

Imperial Comedies Release Schedule

Five of the twenty Imperial Comedies and one each of the series of eight Van Bibbers, "Helen and Warren" and new Animal Comedies, are in production at the Fox West Coast Studios. These pictures will reach the theatres soon after the early comedy releases, which begin in August, during greater movie season.

The first comedy release, to be shown on August 22, will be "Jerry the Giant," the debut of the Animal Comedies, featuring Jerry Madden, three-year-old "find," and "It's a Pipe," an Imperial.

On August 29 will come "The Swimming Instructor," a Van Bibber. Next, on September 5, will come the O. Henry comedy, "The Complete Life." "It's A Pipe" features Barbara Luddy and Georgie Harris. Earle Foxe and Florence Gilbert have the leads in the Van Bibbers, in "The Swimming Instructor." Ethel Sykes and Frank Butler are featured in "The Complete Life."

Jerry Madden, three-year-old star, a hit in Fox's two-reel animal comedy, and the "broad grin champ" of Hollywood, keeps in trim, physically, by exercises similar to those worked out for the great ring champs.

Crandall Book Fox Comedy Output

The Crandall Circuit of Theatres, Washington, D. C., has booked the entire comedy output of 52 short subject features of Fox Films for the 1926-27 season.

The contract was closed with John Payette, supervising director of the Crandall string, by James R. Grainger, Fox general sales manager, and Fred C. Quimby, short sales chief.

It represents an increase in revenues on the comedies in the Washington district or more than 300 per cent. over rentals of the passing season. The deal stands as one of the biggest negotiated for Capital theatres this year.

"Forget that you are making two-reel pictures; remember only that you are making Short Features!" is the gist of the instructions given to directors by Jack White, director-in-chief at Educational Studios at the opening of the new producing season for the 1926-27 product to be released through Educational Film Exchanges, Inc.

Roosevelt Expedition in Pathe Review

Emanuel Cohen, editor of the Pathe Review, has obtained for showing in forthcoming issues of the Pathe Review the world-famous exploration tour of Col. Theodore Roosevelt and his brother, Kermit, into Thibet and Kashgar.

The Roosevelts spent a year on their trip, which took them from India to Kahhmir; east to Leh, the capital city of Western Thibet; through the dangerous Kara Korum Pass, at an altitude of 19,500 feet; through Kashgar, the land of the Kurds of Central Turkestan, and over the Himalayas, the world's highest mountain range, to the Tekkes River Valley, their objective.

In addition to the large animals more than 200 rare birds and smaller animals are in the expedition collection.

Production work on the fifth of the series of "Carries of the Chorus" two-reelers for Red Seal release was begun on Thursday last. The first release is scheduled during Greater Movie Season.

Pathe Exchange, Inc., has prepared a pressbook covering all six Harold Lloyd one-reel productions which are being reissued by Pathe.

International Wins Over French Line Officials

International Newsreel has won a victory in the controversy which arose several months ago when officials of the French Line steamship La France refused to turn over to International Newsreel negative of Lieutenant Callot's flight through Eiffel Tower which resulted in his death. The negative was shipped from France to International Newsreel but the captain of La France seized it when advised that the French Government objected to the pictures being shown.

This action was taken without any knowledge on the part of the French Government and steamship company as to whether or not International Newsreel really intended to show the pictures. In order to protect its property rights, however, International Newsreel secured a writ of replevin for the recovery of the film. A protest was entered by M. Henry of the French Embassy in Washington to the State Department and at the same time the matter was referred to Edgar B. Hatrick, general manager of International Newsreel, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Eventually the films were turned over to International Newsreel by legal process. International will not use them, however, as it was found that the picture was not of sufficient value to find a place in International Newsreel. The legal battle was pursued, however, in order to protect our films from the possibility of any further high-handed methods as practiced by the French Line officials in seizing the film.

White to Direct

Jules White, brother of Jack White, has been engaged to direct Fox Films Imperial Comedies. "Dizzy Dancers" is the title of his first assignment by George Marshall, Fox comedy supervisor. It was written by Henry Johnson.

To Direct Comedies

Zion Myers has been signed by Fox Films to direct comedies. His first production is entitled "Killed by Kindness." The director is a brother of Carmel Myers, noted screen actress.

Red Seal Sale

Harry Bernstein, sales manager for Red Seal Pictures, has sold "Evolution" to the Ama Film Company, who will handle the distribution of this film in Germany.

Diamond Returns

L. S. Diamond, manager of the sales statistical department of Pathe Exchange, has returned from a tour of the West, including Los Angeles, where he spent several weeks.

Back in U Comedies

Neely Edwards has returned to Universal City after an absence of several months to star in a new series of comedies. Edgar Kennedy will direct.

With Red Seal

Monroe Schram has been added to the sales force of Red Seal Pictures, in the Metropolitan district. He will handle the Brooklyn field.

Byrd Sees His Pathe Films

Simultaneous with the national greeting given Lieut. Com. Byrd upon his arrival in the harbor and at the Battery Wednesday, Pathe's complete and official motion picture story of his flight over the North Pole, titled "With Lieut. Com. Byrd, U. S. N., in America's Polar Triumph," was screened for the gallant commander and the official reception party at the Advertising Club in New York. The stamp of approval was given the production by the Polar "ace," who saw for the first time the film log which he shot at the top of the world.

Pathe Releases For July 11

A Mack Sennett two-reel comedy, "A Sea Dog's Tale," a single reel Harold Lloyd reissue, "Are Crooks Dishonest?" and one of Aesop's Film Fables, "Chop Suey and Noodles," are the comedy highlights on a Pathe short feature program for the week of July 11, which also includes a Grantland Rice Sportlight, "Keeping in Trim"; Chapter 2 of the Patheserial, "Snowed In"; Pathe Review Number 28; Topics of the Day Number 28 and two issues of Pathe News.

Alice Day, Star

Alice Day is starred in Mack Sennett's "Spanking Breezes" for Pathe.

Bray Announcement for New Season

One hundred short subject releases, representing a highly diversified program of superior entertainment, will be manufactured and marketed by Bray Productions, Inc., for the season of 1926-27.

J. R. Bray, president of Bray Productions, Inc., is authority for this statement, which comes from the Bray offices following an exhaustive study of the short subjects field; and simultaneously, at the conclusion of negotiations with several representative producers of short product.

Bray Productions, Inc., will distribute four separate series of comedy subjects during the 1926-27 season. Each series, comprising twelve two-reel comedies, will be released alternately to the trade one every four weeks, making a total of 48 comedies.

Herewith is a line-up of the comedies to be released: Twelve "McDougal Alley" Kid Komedies; 12 "Sunkist Comedies"; 12 "Fistical Culture" Comedies and 12 "Hazy Fogg" Comedies.

The entire 48 comedies are being produced under the personal supervision of Joe Rock at the Rock Studios in California.

In addition to the four series of two-reel comedies, Bray Productions, Inc., will produce at its own studios a series of twenty-six Bray Cartoons. New ideas, new treatment, photographic stunts never accomplished by the camera lens before will be brought into play in this series of cartoons, according to Mr. Bray.

Mr. Bray will personally supervise the making of these cartoons which will be directed and animated by Walter Lantz, one of the foremost cartoon artists in the country.

Thirteen Novelty Screen Magazines together with thirteen Bray Nature Specials complete the line-up. The screen magazines will be made up of from three to four interesting subjects, comprising science, natural history, popular science, industrial scenes, animal comedies and short cartoons. The Bray Nature Specials are scenic camera-studies revealing exquisite harmonies of rhythm and pattern rarely excelled.

The new Bray product will be distributed on a franchise basis. Franchises are now being allotted to reliable independent exchange men. A large amount of territory has been closed.

Mabel Normand is back in Hollywood, and will shortly begin work on her forthcoming Hal Roach comedy for Pathe release.

"Fighting With Buffalo Bill"

"Fighting With Buffalo Bill" is the title of the new Buffalo Bill serial made by Universal from Buffalo Bill's own story, "The Great West That Was," Universal home office announces, following the country-wide title contest which hah been conducted for this title. The winner is R. Jacobs, of ..o. 983 East 12th street, Brooklyn, N. Y., who gets $250 in cash from Carl Laemmle. The judges included Carl Laemmle, James E. West, chief scout executive of the Boy Scouts of America; Ray Taylor, director of the serial, and Wallace MacDonald, the star.

Burke's First Comedy Being Edited

Johnny Burke, Mack Sennett's recruit from big-time vaudeville, has about completed his work before the camera in his first Pathe screen starring vehicle This comedy offering is an adaptation of the comedian's vaudeville act entitled "Drafted" and the star is assisting Director Eddie Cline and the editorial staff in editing the film.

Miss Bradley in Cast

Lige Conley has Estelle Bradley in his supporting cast in "Who's My Wife," the Educational-Mermaid comedy.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

BUSTER BE GOOD. (Universal Comedy). These Buster Brown comedies are dandies. The kids are natural and take their parts well, and the dog comes in for his part of the laughs. Tone, good. Sunday, yes. L. E. Parsons, Parsons Hall, Marcellus, New York.

EDUCATING BUSTER. (Universal Comedy. Star, Buster Brown. Very good comedy. Two reels. Dog is great (I say so cause I'm strong for dogs anyhow). If you want short stuff this will satisfy. Appeal, hundred per cent. Town 150. Draw rural type. Admission 20-40. L. L. Like Dreamland Theatre (150 seats), Drummond, Montana.

FIGHTING HEARTS NO. 4. (F. B. O. Serial). Star, Alberta Vaughn. This serial is holding up fine. Far better than Mazie series. They have everything. A regular serial. Tone, good. Sundays, yes. Appeal, good. Town 571. Draw farmers and small towners. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

HOME CURED. (Educational Comedy). Star, Johnny Arthur. Just a fair comedy with a new star who has yet to win his laurels and whose efforts, so far, are not very highly appreciated. Tone, fair. Sunday, yes. Appeal, weak. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KINOGRAMS. (Educational News). It is always followed closely by our audience while it is being screened and is enjoyed by young and old. Film always good. Tone, good. Appeal, good. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LIGHT OF A RACE. (General Electric). A mighty interesting reel in excellent physical shape. I believe the majority of our patrons enjoyed this reel while it was being shown. Tone, good. Appeal, good. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LITTLE LOONEY ANDY. (F. B. O.). Star, Alberta Vaughn. Number ten Mazie and going fine. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Town 125. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

LITTLE LOONEY ANDY. (F. B. O. Series). Star, Alberta Vaughn. Mazie's No. ten. Fine set and going big. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 150. Draw mixed type. Admission 15 and 35. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

LOOKING FOR SALLY. (Pathe Comedy). Star, Charles Chase. Just an ordinary comedy. Tone, fair. Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE LOST WHIRL. (Bishoff). A good comedy; sure to send them out giggling, and that's what comedies are made for. Print new. Sunday, yes. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MAID IN MOROCCO. (Educational Comedy). Star, Lupino Lane. This was a knockout here. Lane pulled a lot of funny stunts in this. They laughed out loud from the start to the finish. It's a humdinger! Tone, good. Appeal, great. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

A MISFIT SAILOR. (Educational Comedy). Star, Billy Dooley. A fine comedy with a new face in it. Dooley looks to be about the most useless sort of a fellow ever seen, but he brings the laughs. Tone, good. Appeal, good. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OFFICER OF THE DAY. (Fox Comedy). Star, Harold Goodwin. Very good comedy with some really laughable situations. Tells the story of a couple of gobs who get in some very comic scrapes. Tone, okay. Sunday, yes. Appeal, good. Town about thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH WHAT A FLIRT. (F.B.O. Comedy). Star, Jimmy Aubrey. Here's a two-reel comedy that is good. This brought many laughs from my audience. The scenes where Aubrey drives the car on the brink of a high cliff are very good. Should please in most houses. Tone, okay. Sunday, yes. Special, no. Appeal, good. Draw small town class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

A WINNING PAIR. (Universal Comedy). Star, Wanda Wiley. A dandy Century Comedy. Century Comedies are nearly all good. G. H. Perry, People's Theatre, Cloverdale, California.

Reviews of Little Pictures with a Big Punch

"Screen Snapshots"

(C. B. C.—One Reel)

Clive Brook with his little daughter, Colleen Moore at the studio, Mae Murray returning home, dog stars at a party, Vilma Banky as baseball mascot, a galaxy of stars at the Warner Brothers' radio station, and Anna Nilsson using an Australian whip, are the principal subjects in this interesting issue.—**C. S. Sewell.**

"A-1 Society"

(Fox—Two Reels)

Abie, son of a pawnshop owner, goes to a swell college and by accident makes the football team and in the big game pulls both boob and clever plays and wins for his school; also winning the college belle, portrayed by Barbara Luddy, pictured herewith. Georgie Harris as Abie furnishes a number of laughs and, although such of the football stuff is familiar, there are some new gags and the comedy should please.—**C. S. Sewell.**

"Hodge Podge"

(Educational—One Reel)

Titled "Peeking at the Planets," this issue, after some cartoon work showing our neighbors in the sky switches to views of Sweden showing its beauties and customs. Not as varied as the usual offering in this series, but entertaining, nevertheless, especially for patrons who like scenics.—**C. S. Sewell.**

"A Sea Dog's Tale"

(Pathe—Comedy—Two Reels)

The major part of this Mack Sennett number takes place "in Salami, a link of the Sausage Islands." The action is highly fantastic. Billy Bevan is to marry the daughter of the king. But he incurs the wrath of the king, is captured by his landlady from home and winds up in the ocean in a mermaid's embrace. The stuff under water is outlandishly funny. Billy strikes matches and sets fire to the floor of the ocean. He also acts as traffic cop for the passing fish. A highly amusing two reels.—**Peter Milne.**

"When Do We Eat"

(Red Seal—One Reel)

A pleasing little novelty of the new Bronte series that should appeal especially to children. It deals with the plight of a little dog with several puppies that are left behind by their owners. The dog forages and finally finds a new home for her puppies with a little girl. Lady, the dog, does exceedingly clever work.—**C. S. Sewell.**

"There She Goes"

Universal—Comedy—Two Reels

A mix-up of photographs results in the picture of Wanda Wiley who appears as an aspirant for a job on the stage being taken for a noted gunman and chased all over town. She recognizes the star of the show as being the crook when she surprises her without her wig and exposes her to the police. The resultant publicity lands her in the stars job. Quite a number of amusing situations, slapstick and fast action makes this one of the best of the recent Stern Brothers Comedies starring Miss Wiley.—**C. S. Sewell.**

Pathe Review 28

(Pathe—One Reel)

Views in Pathecolor show an attractive little village in Croatia, Hungary. Some of a nurse's duties, presented in the form of a letter to her mother, prove interesting. The closing number concerns further camera chronicles of Count de Prorok's African expedition and the ruins of ancient Carthage.—**Peter Milne.**

"Chase Yourself"

(Educational—Two Reels)

There is a lot of amusing nonsense in this burlesque of a Western which shows three tramps dancing disguised as wood nymphs, then going west, popping a wagon load of corn, posing as desperate bandits and, of course, finally capturing the bandit chief while the hero wins girl ranch owner. Jimmie Adams and Molly Malone in leading roles.—**C. S. Sewell.**

The Family Picnic"

(Fox—Two Reels)

Relatives of Helen and Warren visit them. With each family trying to get rid of the other and one of them addicted to practical jokes which usually boomerang so that he gets the benefit of them, the pranks of the two kiddies, a picnic where everything goes wrong, and finally an overflowing bathtub that floods the house, there is plenty of amusing situations and slapstick to satisfy the average audience.—**C. S. Sewell.**

"Dinky Doodle and the Little Orphan"

(F. B. O. Cartoon—One Reel)

An amusing and highly imaginative number. Cartoonist Lantz finds a cartoon baby and seeks to amuse it but no matter what he does, the baby cries louder and finally he draws a picture of a stork and gets the bird to take the baby to another address. One of the best of the series.—**C. S. Sewell.**

"Buster's Girl Friend"

(Universal—Comedy Series—Two Reels)

Buster stages a show in which Tige is the principal actor posing as noted statues. As usual, this dog, Pete, does remarkably clever and amusing work. The pair, and Mary Jane go to an amusement park and have a gay time on toboggans, roller costers, slides, whirls, etc. An amusing number with a lot of laughs.—**C. S. Sewell.**

"A Plumber's Life"

(Pathe—Cartoon—One Reel)

By all odds the best of the recent Paul Terry Aesop Fable numbers. Farmer Al summons a plumber to fix his burst water pipe. The results, when the plumber arrives, are ludicrous and hilarious to the extreme.—**Peter Milne.**

"Who's My Wife"

(Educational—Two Reels)

The fun in this J. White production grows out of the complications which arise when a country girl elopes to the city with a stranger. Her irate father follows and in the hotel there is a series of mix-ups involving a pretty woman, her jealous husband and a drunken man. Amusing slapstick, with Lige Conley, Zelma O'Neal, Eddie Boland and Estelle Bradley. Clem Beauchamp is especially funny as the drunk. Should please audiences.—**C. S. Sewell.**

"Papa's Mama"

(Universal—One Reel)

A marital mix-up in which a boy and a girl elope, each believing that they are thereby saving their widowed parents from marrying is the basis of this comedy along farcical lines featuring Arthur Lake. Of course, all is straightened out and the older couple marries, as planned, and so do the young ones. The laughs depends on the comedy complications and the offering is amusing.—**C. S. Sewell.**

"Keeping in Trim"

(Pathe—Sportlight—One Reel)

Grantland Rice shows views of various famous athletes exercising to keep their bodies fit. As usual, some of the scenes are in slow motion. Instructive, interesting and attractive. — **Peter Milne.**

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo		5,548
Unwritten Law (Hammerstein)	Drama		5,345
Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000
Screen Snapshots (No. 13)	Magazine	June 26..	1,000
Screen Snapshots (No. 14)	Magazine	June 26..	1,000
Waldorf			
Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

Accuracy Bucks for Accuracy Tips

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		....

FILM BOOKING OFFICES OF AMERICA

		1925	
If Marriage Fails—! (Logan-Brook)	Domestic drama	June 13..	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4..	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
	1926		
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	4,656

FIRST NATIONAL

	1925		
One Way Street (Lyon Nilsson)	Society drama	Apr. 4..	5,601
My Son (Nazimova)	Emotional drama	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
	1926		
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468

FOX FILM CORP.

	1925		
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine Comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
	1926		
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	960
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167

PARAMOUNT

		1925	
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918

PATHE

		1925	
Wild West (J. Mulhall-H.Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep. 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep. 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hunds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Comedy	Oct. 10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn	Feb. 27..	4,320

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comery	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,600
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000

PRODUCERS DISTRIBUTING CORP.

			1925	
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21		7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
Beyond the Border (Carey)	Western			4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..		4,841
Stop Flirting (all star)	Light comedy	June 27..		5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..		5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..		5,917
Texas Trail (Carey)	Typical western	July 18..		4,720
Private Affairs (Hulette)	Character drama	Aug. 1..		6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..		6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..		5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy			
Off the Highway (W. V. Mong)	Drama	Oct. 3..		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..		9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..		6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..		7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..		6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..		5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..		6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..		7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..		5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..		6,900
Made for Love (Leatrice Joy)	Drama			
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..		7,257
Forbidden Waters (Priscilla Dean)	Comedy drama			
Whispering Smith (H. B. Warner)	Melodrama western	May 8..		6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..		10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..		6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..		6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..		6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..		6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..		7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..		7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..		5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..		5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..		6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..		5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..		5,908

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,000
The Wild Girl		5,000
Pals		5,000
The Silent Witness		5,000

CINEMELODRAMA

Call in the Night		5,000
The Night Watch		5,000
The Hurricane		5,000
The Devil's Partner		5,000

UNITED ARTISTS

			1925	
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..		4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..		11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..		9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..		8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..		5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..		8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..		5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219

UNIVERSAL

			1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..		2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..		2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..		1,000
Still Alarm (star cast)	Fire-drill melo	Jan. 9..		7,000
Blue Blazes (P. Morrison)	Western	Jan. 16..		4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..		4,837
Buster's Bust up	Buster Brown comedy	Jan. 23..		2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..		5,786
Man With the Scar	Short western	Jan. 30..		2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..		2,000
Hero of Piperock	Mustang comedy	Jan. 30..		2,000
Her Lucky Leap	Century comedy	Jan. 30..		2,000
Badly Broke	Bluebird comedy	Jan. 30..		1,000
Hot Dog	Bluebird comedy	Jan. 30..		1,000
Hearts of the West	Short western	Feb. 6..		2,000
Helpful Al	Century comedy	Feb. 6..		2,000
Montana of the Ranges	Short western	Feb. 6..		2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..		2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..		1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..		6,583
Big City (Marian)	Century comedy	Feb. 20..		2,000
Big Game (Holmes)	Mustang western	Feb. 20..		2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..		6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..		2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..		2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..		7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..		6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..		1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..		2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..		6,596
Winking Idol (Desmond)	Western serial	Mar. 20..		
Al's Troubles (Al Alt)	Century comedy	Mar. 20..		2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..		4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..		2,000
Tune Up (Puffy)	Comedy	Mar. 27..		1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..		2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..		1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Menace of the Alps	Special	Mar. 27..		1,000
The Set Up (Art Acord)	Western	Apr. 3..		4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..		2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..		1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..		2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..		
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..		1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..		2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..		2,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	.....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	22..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
Go the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Wearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

			1925	
The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,912

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)				2,000
International Twelve				
Novelty Twelve				1,000
Famous Paintings	De Luxe dramas			2,000
Let's Go Fishing	Holland-scenic	Nov.	7..	1,000
Real Charleston	Lesson novelty	April	24..	2,000
The Doctor	Drama de luxe			
Heroes of the Sea	Scenic			
The Angelus	Drama de luxe	May	15..	2,000
Wooden Shoes	"International"	May	8..	....

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,769
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,898
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River				6,000
Wolfblood (M. Clayton)				6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,960

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

The Theatre of To-Day
Presentations ~ Prologues ~ Music
Edited by Colby Harriman

Vacation Themes for Summer Presentations

Two Stage Novelties Devised by Colby Harriman

VACATION time provides subject matter for a variety of stage novelties which should not be overlooked by the producer and presentation manager. It is certain that there will be an audience appeal in such creations and they will also provide an ideal structure for summer presentations.

It is suggested that the producer get away from the stilted forms of vacation ideas such as beach parties, the bathing girl complex, motoring and other camp life activities. These angles have been thoroughly covered and when the producer strikes a note of originality he is practically assured of favorable patron reaction. So, basing our suggestions on the above contentions, we are offering two stage novelties, one which is distinctly a revue type and may be treated in a comedy manner, and the other a cameo setup. As in all of our suggestions these novelties will be found inexpensive to produce as the scenic units required are few in number and simple to construct.

1. Bag of Kicks

This suggestion is illustrated in Plate 1, with accompaning scenic ground plot.

The routine may open with a bedraggled and disheveled vacationist entering in one in front of close-ins, carrying innumerable pieces of luggage. If desired he may be accompanied by two porters, one of short stature and the other of the long, lean variety, also carrying many pieces of hand baggage. Placing the grips, etc., at left he sits down and as the porters start crooning a little tune indicative of vacation time he falls asleep, and the lights back of the fabric close-ins are brought up, revealing a huge traveling bag covered with hotel label-pasters. The bag may be constructed of a frame covered with beaver-board, the cover being hinged so that it opens at a cue; the bag should be placed on a platform about a foot high and backed with a fabric cyc.

As the routine starts the heads of various girls inside of the bag appear through cut-outs in various parts of the labels and when the bag opens girls dressed in sports and athletic costumes of all types emerge. A dance routine may follow and its treatment may be embellished to include a variety of dances and songs.

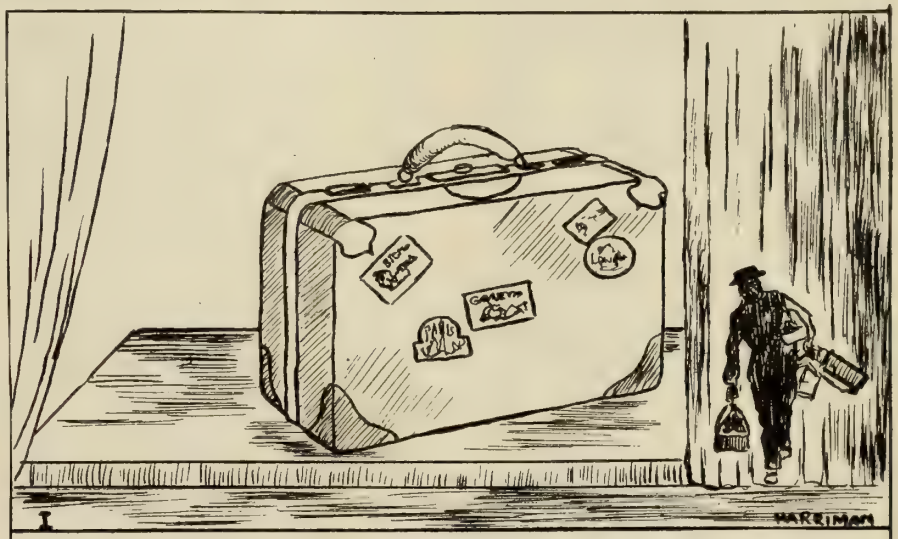
The novelty of this number is the huge bag. The lighting treatment should be mostly in floods with spots concentrating on the bag.

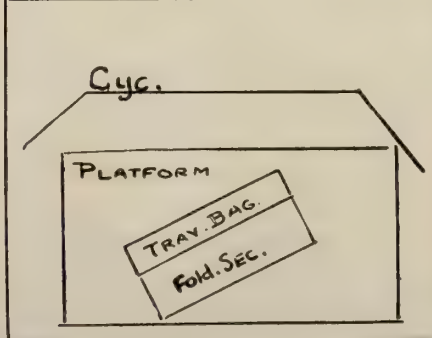
2. What the Moon Saw

This suggestion is illustrated in Plate 2, with accompanying scenic ground plot.

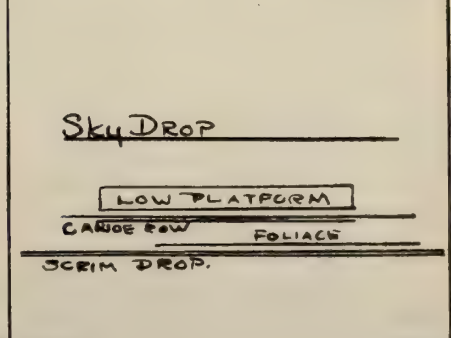
This is a cameo presentation for a song number, particularly of the melody ballad type. The scene consists of a scrim drop hung in one with a huge moon painted on the surface with a cloud effect set to operate over the face of the scrim giving the effect of clouds passing over the face of the

(Continued on page 127)





SCENIC GROUND PLOT - PLATE I.



SCENIC GROUND PLOT. PLATE II

From One Broadway Stage to Another

Capitol Theatre

THE Capitol Grand Orchestra, under the conductorship of David Mendoza, introduced for the first time an impressive composition by Glazounov, entitled

"Solennelle"

The composer, as the program stated, ". . . . though decidedly a disciple of the New Russian School is yet separated from the other members of the modern Russian circle by his adherence to the classical form, as evidenced by his numerous symphonies and overtures." The composition has many brilliant moments and is a worthy edition to the long list of the Capitol's overture classics.

The first presentation unit consisted of three numbers and entitled

"Impressions of MacDowell"

This was a well arranged group featuring a singer, a violinist and a dancer, and the treatment might serve as a pattern for "Impressions" of other composers.

The first unit introduced Celia Turrill, Mezzo Soprano, in a cameo setting, singing, "To a Wild Rose," one of MacDowell's most popular compositions. A scrim drop was hung in two; in back of this was placed a drop with a large circular opening. The lights were brought up revealing the singer seated on a garden bench in a little latticed arbor over which red rambler roses were entwined. Back of this arbor some tree trunks and tips of large foliage pieces painted in a dull blue gray were silhouetted against a deep blue sky. The effect of the colorful foreground highlighted with a spot from the side and emphasizing all of the gay colors in the flowers was in marked contrast to the sombre and impressive background. At the finish of her song the lights dimmed and the next number was introduced.

This was a violin interpretation of "Long Ago" by MacDowell and was exquisitely rendered by Waldo Mayo, the Concertmaster. A spot from front was focused on the artist who remained at his station in the pit during the rendition of this number.

The third number introduced Ruth Southgate, Danseuse, who presented an esthetic dance routine to the music of MacDowell's "To a Water Lily." When the lights were brought up back of the gauze drop hanging in one, a large water lily was disclosed with the dancer kneeling in the center of it. Two green gauze drops cut out in arched formation were hung back of the gauze and were highlighted a light green. The background was toned a rose and amber with heavy folds of gauze suggesting reeds and marsh grass. This was merely a scenic impression rather than actuality.

Following this number an excellent scenic novelty was introduced, entitled, "Heroes of the Sea" and this proved a good program insertion to follow the artistic presentation, also serving as a film link prior to the introduction of the next number which was presented by

"Yasha Bunchuk"

This popular solo cellist of the Capitol Orchestra came forward in the pit and a light amber spot was focused on him from the front. He played two numbers, the first being "Scherzo" by Von Goens, following the "Poem" by Fibich.

Then came the Capitol Magazine which is always interesting because it is well edited, and then the prologue to the presentation, which while having no direct bearing on the picture "The Road to Mandalay" (M-G-M) created a favorable atmosphere. This unit was entitled

"By the Old Moulmein Pagoda"

The setting represented a fantastic oriental altar or shrine with a semi-exterior background. A platform about eight feet high was placed upstage. Steps were placed on either side of it leading from the stage to the top. The steps and front of the platform were masked with a pyramidal masking piece minus its apex. This was painted in an oriental design. On the top was a large figure of Buddha painted in green against a huge circular background which was treated with gold and silver metallics presenting a dazzling effect. A blue satin leg drop was hung directly back of this and to the width of the platform and steps. Back of this were some small trunked palm trees with fern-like fronds cut out and hung on a net drop, the trees discernible right and left of the blue fabric. A sky cyclorama was used to back. Down in the foreground were hung two fantastic cut out legs representing religious characters or gods. These units served as returns.

The routine opened with Vlasta Maslova assisted by Bayard Rauth in a sensational Adagio, and the Capitol Ballet of twelve dancers dressed in Far East ceremonial costumes, doing a splendid ritual dance. We were particularly impressed with the faultless rhythym of the tiny cymbals employed by each dancer in the ensemble number.

Mark Strand Theatre

AT this "national institution" there are several attractive things which make for one's delight, especially this week when the doors are being stormed to see what's going on "Up In Mabel's Room." One of these things is the new cooling system and we are grateful to the management for a common sense operation of the heat dispelling device. At least one is comfortable and not subjected to a lot of chilling blasts. The other of course, is Joseph Plunkett's Mark Strand Frolic, everything new every week except the name.

There are four units frolicking this week, two full stage, a scene in one and the other in front of the curtains. The first number is entitled

"In the Days of Pompadour"

The curtains open disclosing a very attractive interior of three large Colonial French windows painted in white and hung in front of a black plush drop. Two narrow green blue draperies are hung right and left of the center window serving as a drape panel for the window units. At center Kitty McLaughlin dressed in a colorful French court costume and surrounded by members of the ballet in like attire, sings "Love's Everlasting" by Friml, and at the conclusion of her song Mlle. Klemova, assisted by M. Daks, with the marvellous Mark Strand Ballet, render a very pretty number entitled "Valse." The formations are particularly well handled, and there are moments of intricacy which showed considerable skill in staging.

"Bernado De Pace"

The Mandolin Virtuoso who appears in front of the curtain dressed in his characteristic clown costume presents two popular numbers with an encore specialty. He is followed by

"Ben Blue"

This clever eccentric dancer is programmed in a single number entitled "White Wings." An old fashioned street lamp is placed at right stage, a refuse can beside it. These units are painted in white. A black plush is hung up stage for the background. The dancer is dressed in the white uniform of a street cleaner. He is highlighted with canary and white spot from the sides. As he goes into his routine a lobsterscope effect is projected from front and he presents a slow motion effect dance which was well received.

The next number is one of the best Scotch novelties we have recently seen, and it is entitled

"Hoot Mon"

When the curtains open on this full stage set one is confronted with a very unusual setting, a background consisting of a drop painted in a huge plaid design and the top masked with a plaid border with a long fringe. Steps in pyramid formation and consisting of three units are placed upstage against the back drop and these are painted so that they blend with the background, giving the effect of the characters being suspended in mid-air. On the various steps stood members of the Mark Strand Ballet, dressed as Scotch lassies. On the top step a Kiltie drum major stood. During the routine a Sword Dance was presented by two girls. Sandy Shaw, one of the funniest Scotch dancers we have seen in a long time, did an eccentric bit. The Three Ormond Sisters, from Ed Wynn's Show, sang "Annie Laurie" and "There's a Little Bit of Scotch in Mary" finishing with a Scotch buck number, and then for a finale Wyatt's Pipers, an ensemble of about ten, entered and the effect was electrifying, especially to we Scotchmen who were present.

The unit was extremely appreciated by the audience as it was different and unusually presented.

We also want to say that the Mark Strand Symphony Orchestra under the conductorship of Carl Edouarde and Alois Reiser gave an excellent rendition of the time-honored overture "Dance of the Hours" by Ponchielli. All in all, it's a very good bill at the Strand this week, with many ideas for other managers and producers—not forgetting the well operated cooling system.

The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Constructing Art Chandeliers

Will you kindly submit some suggestions for artistic chandeliers and hanging fixtures to dress an interior stage setting. B. F.—Trenton.

Art chandeliers are generally used in so-called massive interiors. It is true that they lend a finish to such a setting giving it an added dimension.

These art chandeliers may be constructed from various materials including parchment, heavy papers, various fabrics, ribbons, etc. The chandelier is usually constructed out of galvanized wire bent in the formation called for in the design, then the frame is covered with the material selected. If a parchment effect is called for, a heavy brown or manilla wrapping paper may be used and given a coat of shellac thereby producing the effect. Upon its surface various cut outs or stencils may be fastened. These may be cut from crepe paper or from figured material.

If a fabric is adjusted to the frame work, it is suggested it be put on in folds and drawn taut over the frame, thereby causing the textile to adhere to the outline of the chandelier. One may cover the chandelier with a couple of thicknesses of muslin and dye the materials the color desired. An ordinary house fixture may be taken and batik drapes thrown over the entire fixture securing a very pretty effect.

Crystal chandeliers are always attractive especially when highlighted with baby spots from the sides. Where a crystal chandelier is not available an inexpensive one may be constructed by securing large "horse capsules", a large gelatine capsule used by veterinaries. These may be strung on a white linen thread and fastened over the frame giving as good an effect as the glasscrystals.

Gold and silver lumnar ribbon may also be used, likewise tensel. Such materials are easy to adjust to the frames, which by the way, may be drum shaped, long cylinders, cubistic formations, inverted cascade and pyramidal types, in fact, the more unusual the design the more effective the chandelier will be.

We might add that it is absolutely necessary to construct the frame of sufficient size so that it will proportionately balance in the set and not be dwarfed when raised in position. That is one reason the average house fixture cannot be satisfactorily used in a stage setting.

Proper Curtains for Effects

What materials will serve best for a double-draw curtain to be hung about six feet in front of my screen, (the limit of depth of my 'stage') that can be artistically light-treated from the projection room at back of balcony? T. G.—Dallas.

Judging from the question which you have asked undoubtedly your double-draw-curtains will be operated on a motor controlled track. In small stages it is absolutely necessary to secure such textiles as may be adaptable in many ways and at the same time used on your equipment.

Your first curtain which is usually known as the main close-in should be of metallic or metalline material, preferably gold or silver. Any other color does not offer the variety of treatments that these standard backgrounds supply. The back curtain should be a light blue gauze, and by light blue we might say that it should be of a very pale tint with a silkaline or satine backing of gray material. These two combinations may be used in a variety of ways and will give you the scenic backgrounds upon which may be projected socalled "slide scenery", and will form an ideal base which would take all manner of color combinations in a highly effective manner.

Unusual Column Treatments

We are planning on producing a Syncopation Week presentation and want to use some unusual column effects, preferably those made out of fabrics. We have used the standard materials and would like a few ideas along different lines. Can you help us out? L. . M.—Philadelphia.

There are so many ways of making unique columnar effects that I fear my space here will forbid giving all of the details. However I will send them to you in a letter adding to a few suggestions here.

A small contrasting column inside of a larger column is very effective. For instance, having a fabric column about one foot in diameter made of muslin and placed inside of a large column constructed of guaze in heavy folds giving a fluted appearance. Then place a colored lamp at the base and top of the inner column so as to highlight it from the inside and highlight the guaze section of the column with spots outside. If narrow metalline ribbons or tinsel are fastened on the outer portion of the guaze they will prove effective in the lighting treatment.

I recently saw in a Broadway house some columns constructed of white oilcloth drawn taut over a circular base and fastened to a similar piece suspended from a batten. The effect was that of a large enamelled Colonial column and it took the light excellently.

To get a glass effect column a column may be constructed out of tin, or a compo-board frame covered with tinfoil and placed back of a silver guaze fastened about an inch in front of the surface of the column. When the lights play on the column the silver guaze diffuses the reflection of the inner column giving an excellent glass appearance.

A very good effect for Syncopation Week would be a large column constructed of beaver-board and placed on a revolving base, short strands of lumnar ribbon or tinsel fastened over its entire surface and as it revolves it will give a spiral effect with the vari-colored lights playing on it.

Presentation Suggestions

(Continued from page 125)

moon. The moon should be highlighted with an orange spot in the foots, and a blue flood over the scrim.

Immediately back of this scrim drop should be placed a drop with a large circular opening of the same dimensions as that of the moon or the scrim may be fitted over the opening in drop. When the lights back of the scrim are brought up there is revealed a couple seated in a canoe. The canoe may be part of a water row, a flat piece cut out and placed against a low platform upon which two characters may be seated, giving the effect, that the characters are seated in the canoe.

A heavy foliage piece may be hung back of the cut drop to indicate foliage on the shore foreground. A green blue sky drop should be used as a backing. A water ripler should be operated on the water row; the two characters should be highlighted with spots from offstage in amber and green with a strip light placed at the base of the sky drop with orange amber tipped lamps to give the flush at the horizon.

WE THANK YOU

For your hearty response with service inquiries to make the

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A Medium of Assistance to You in Your Presentation Work

INQUIRIES RELATIVE TO

Organization, Design, Equipment Materials, Decoration, Lighting, Construction, and other phases will be answered in these columns.

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Your Equipment

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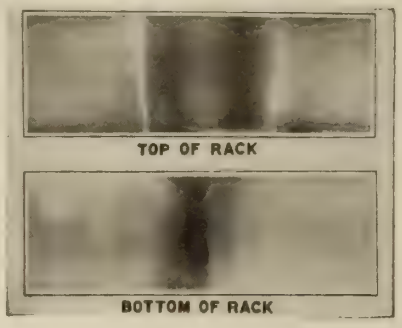
Edited by A. Van Buren Powell

The Importance of Chemistry in Motion Pictures

By Glenn E. Matthews
Research Laboratories of Eastman Kodak Co.

(part six)



Rack Marks produced where film passes over slats of rack (see development section of article)

Corrosion and Its Relation to Construction Materials for Photographic Apparatus

In selecting a material for the construction of photographic processing apparatus, it is important to know the probable effect, if any, of both the material on the solution and the chemical action of the solution and the material. A metal like tin, for example, which is entirely satisfactory for pipe lines carrying distilled water, is on the other hand very unsuitable for use for constructing developer tanks as it reacts with the solution giving very bad fog. An investigation of this subject was made several years ago and the results published in a series of papers to which reference should be made for complete information. (See Amer. Phot. 18, 148, (1924)). A few of the conclusions may be of interest. Tin, copper, or alloys containing these metals should not come in contact with developers as serious trouble from fog will be experienced. Soldered joints in metal tanks are to be avoided. If metals must be used for apparatus to contain fixing baths, nickel, lead and monel are the only ones recommended, and these should be electro-welded or soldered from the outside except in the case of lead which should be burned. Aluminum, zinc, or galvanized iron should not be used with either developers or fixing baths as these metals react with the solutions forming precipitates which deposit on the film and stain the gelatin.

"Moisture Marks"

Single metals or alloys are to be preferred to plated metals because when surface plating becomes worn or chipped they corrode very rapidly. Porous earthenware, fibrous materials, and rubber compositions should be avoided since the solutions crystallize out in the pores and subsequently disintegrate the material. Lacquered trays and japanned tanks are not suitable for containing strongly alkaline developers or acid fixing baths. Specific recommendations relative to the most suitable materials for constructing small apparatus, trays, tanks, tubes, troughs, piping, pumps, faucets, etc., are given in a paper on that subject which may be obtained on application to the Service Dept. Eastman Kodak Co., Rochester, N. Y.

Chemistry in the After Treatment of Motion Picture Film

Reduction and Intensification

Film is ocasionally overexposed in the camera and although this can be partly compensated for in the printing, it is customary, to treat the film with solutions which chemically remove some of the image. This process is photographically termed "reduction" although it is not a chemical reduction but rather an oxidization since that portion of the image which is removed has been oxidized.

There are three general types of photographic reducers:

(1) Cutting reducers which remove the silver nearly equally from all parts of the image; (2) Flattening reducers which attack the heavy deposits more than the lighter areas; and (3) True scale reducers that attack both highlights and shadows proportionately. Reducers of the first type are; (a) Farmer's reducer consisting of potassium ferricyanide and hypo; and (b) the permanganate reducer which is a slightly acid solution of potassium permanganate. With Farmer's reducer, the silver is converted to silver ferrocyanide which the hypo dissolves. The permanganate reducer oxidizes the silver to silver sulphate which is sufficiently soluble in water to be dissolved. The net effect with either reducer is that the shadows of the negative are proportionately attacked the most, since they have less available silver to lose than the rest of image.

When a negative image has excessive contrast caused by overlighting or over development, a reducer of the second type is necessary. An acidified solution of ammonium persulphate is the only solution known to act on the heavy silver deposits more than on the lighted ones. A fairly hatisfactory explanation of the chemistry of this reaction has been reached and it is now known that silver sulphate is formed which dissolves in the solution.

When it is advantageous to reduce the printing time on a good negative, a true scale or proportionate reducer (type three) is sometimes employed. This solution consists of a compounded mixture of the permangate and the persulphate reducers and it weakens the image in direct proportion to the amount of silver deposit present.

Theatres Planned

OSHKOSH, WIS—Saxe Amusement Enterprises, 530 Grand avenue, Milwaukee, has plans by Foltz & Co., 510 North Dearborn avenue, Milwaukee, for two-story brick, reinforced concrete and terra-cotta theatre and office building, to be located on Main street, to cost $600,0000.

MILWAUKEE, WIS.—Teutonia Theatre, Inc., 425 East Water street, has plans by S. N. Loftus, Waukegan, Ill., for two and three-story brick and reinforced concrete theatre and store building, 110x160 feet, to be erected at Teutonia avenue and Finn place, to cost $100,000.

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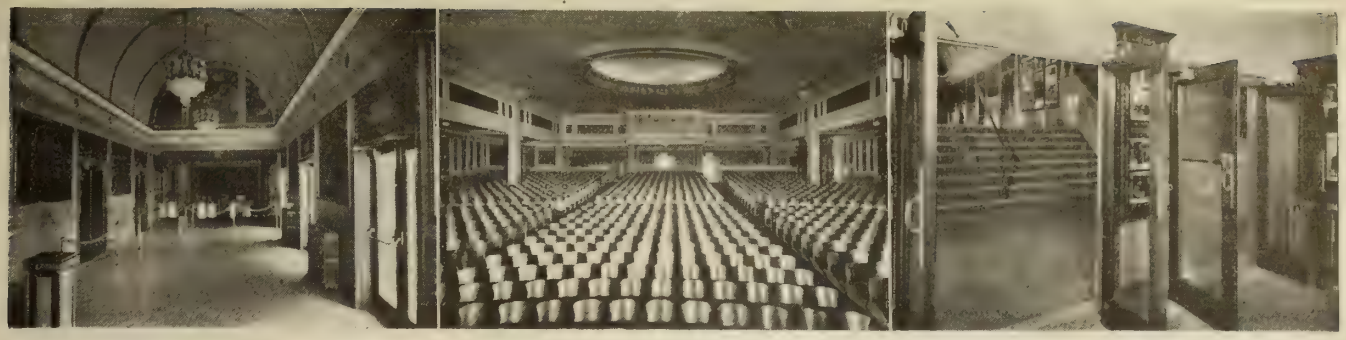

Proving that Mr. Crandall knows the sort of come-in appeal and sit-comfortably auditorium makes an audience repeat

Milt Crandall Puts His Usual Quality in Washington Colony

And That Means It's a Theatre De Luxe

CRANDALL'S new Colony Theatre, on Georgia Avenue at Farragut Street, Northwest, Washington, D. C., recently completed and formally dedicated adds another residental house of the first class to the constantly growing chain of theatres founded by Harry M. Crandall and now operated in and about the National Capital by the Stanley-Crandall Company of Washington, of which Jules Mastbaum is president and Mr. Crandall executive vice-president in full charge of operation.

The Colony is a part of a five-story improvement that also embodies six stores on the Georgia Avenue frontage and 26 apartments, ranging from two to seven rooms, exclusive of baths and kitchens. The theatre itself occupies a ground area 125 feet by 125 feet and has a total seating capacity of approximately 1,500 on one floor.

The box-office and entrance to the foyer abut directly upon the corner of the intersecting avenue and street, with entrances on each side of the corner. From the foyer a rise of a few steps leads to the lobby proper which is 100 feet long and 22 feet high, with side-walls paneled to accomodate pictorial display frames on current and coming attractions. The lobby is handsomely decorated in harmonizing shades of tans and browns, set off by blue and gold. The foyer, lobby and auditorium all are effectively wainscoted with Roseal Tennessee marble in tones that blend well with the general color scheme that has been skillfully carried out.

Multi-liguted Auditorium

The auditorium gives an immediate impression of spaciousness and comfort. Here, too, the color scheme is executed in tans, browns and blue, with a cerulean dome effect that emphasizes the artistic quality of the multiple-color lighting system. This dome directly over the center of the orchestra floor is 35 feet in diameter and 8 feet deep. The lighting here is indirect, with wall fixtures furnishing semi-direct auxiliary illumination.

The proscenium opening is 34 feet in width and 16 feet and embellished with a series of drapes that add much to the beauty of the playhouse. The treatment of the interior is further enhanced in artistic value by the utilization of exquisitely proportioned out-crystal chandeliers. The Colony is equipped with wide, leather-seated orchestra chairs of utmost comfort.

The house is ventilated by the latest improved giant fan system which can be made to supply twice the amount of fresh air for which provision must be done under the District of Columbia building code. The heating is done by a specially installed oil burner which also heats the stores and apartments in the Colony building, although stores, apartments and theater may be separately controlled and operated singly, if desired. The building is completely fireproof and of self-supporting steel construction, the steel framing being totally independent of any masonry.

The projection booth in the theater is absolutely the last word in application of the best usages in providing for flawless projection of the image upon the screen. It stands at right angles to the screen in a direct line and is equipped with a full battery and reserve of Power's Peerless low-intensity machines that increase screen brilliance fully 50 per cent.

The Colony was designed by John J. Zink, well known Baltimore architect, and is under the management of LeRoy Sherman, formerly manager of Crandall's Savoy Theater in Washington, who is particularly proud of the specially assembled orchestral-unit pipe organ that was built to order for this house under the personal direction of Joseph P. Morgan, general manager of the Stanley-Crandall Company of Washington. This triple-manual instrument is one of the largest in the city of Washington and is presided over by George A. Emmans, concert organist.

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Theatre Notes

MILWAUKEE, WIS.—E. A. Meyer, 2703 Lisbon avenue, is preparing plans for three-story brick and concrete theatre and business building, 100x128 feet, to be located on South Side, to cost $150,000.

MILWAUKEE, WIS.—Muskego Advancement Association, 834 Muskego avenue, plans to erect two-story brick and reinforced concrete theatre on Muskego avenue, to cost $150,000.

ALBANY, CALIF.—Oakland Title Insurance & Guaranty Company, Oakland, has purchased for an undisclosed client, site at San Pablo avenue and Main street, for erection of moving picture theatre, to cost $200,000.

CALEXICO, CALIF.—Municipal theatre will be erected on Cinco de Mayo avenue, with seating capacity of 1,000, to cost $50,000.

SAN BERNARDINO, CALIF.—J. E. Anderson, of Fresno, has purchased site in Kramer Hills development for erection of moving picture theatre.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

A Deep-Breath Theatre

THE cooling system which attracted so much attention last summer at the Colony Theatre is again in operation these warm days, and promises to exceed its previous performances since the brushing up and complete overhauling the air-washing and cooling apparatus recently received.

This apparatus consists of two huge fans, the largest manufactured anywhere in the world for theatre use, revolving at great speed and with a capacity for causing a complete change of air every sixty seconds, amounting to 300,000 cubic feet, or 1,800,000 cubic feet per hour.

The outside air is drawn in at street temperature and passed through what is known as Hydro-coolers where it is gradually reduced in temperature and then set in circulation about the theatre, causing a cooling though comfortable effect without chilling or objectionable drafts, helping to make the enjoyment of "The Merry-Go-Round," now at the Colony, doubly refreshing.

Theatre Information

Building, Remodeling Plans Filed

Picture Theatres Planned

MIAMI, FLA.—Moonlight Amusement Park will erect open-air theatre on N.W. Fourteenth street, between Third and Fourth avenues, to cost 10,000.

PALATKA, FLA.—E. J. Sparks Enterprises plans to erect Spanish type theatre on site Grand Theatre on Lemon street, between First and Second streets, to cost $200,000.

FORT WAYNE, IND.—Fox Estate and Charles M. Niezer, 604 West Wayne street, has plans by A. M. Strauss, 705 Tri-State Building, for two and five-story brick, reinforced concrete and terra-cotta moving picture and vaudeville theatre, including stores and offices, 115x160 feet, to be erected at Harrison and Jefferson streets, to cost $800,000.

MUNCIE, IND.—Muncie Theatre Realty Company will erect two-story balcony brick and terra-cotta trim moving picture theatre, store and office building at northwest corner Mulberry and Adams streets, to cost $425,000. Theatre will have seating capacity of 1,830. Cooling system will cost $60,000. Install $25,000 pipe organ. Lessee, Fitzpatrick-McElroy.

NAPPANEE, IND.—Edward Wisler has broken ground for new moving picture theatre on north Main street. Lessee, Guy Laudermilk.

JOPLIN, MO.—United Studios, Inc., has plans by Fred Jacobs, 4442 Monticello avenue, Chicago, Ill., for moving picture and vaudeville theatre, 120x150 feet, to be erected at Northwest corner Fifth street and Virginia avenue, to cost $350,000. Stage, 85x24 feet. Ventilating system to cost $27,000. Pipe organ, $40,000.

EAST RUTHERFORD, N. J.—Corporation forming, care Harry Hecht, 24 Grove Terrace, Passaic, has plans by Prieskel & Skvaria, 593 Main avenue, Passaic, for brick theatre to be erected at Boiling Springs and Peterson avenues, to cost $300,000.

HAMMONTON, N. J.—S. Frank has plans by Magaziner, Eberhard & Harris, 603 Chestnut street, Philadelphia, for one-story brick and terra-cotta trim moving picture theatre, 50x140 feet, with seating capacity of 900, to be erected on Bellevue avenue.

BINGHAMTON, N. Y.—J. N. Troisi, 2 South Eleventh street, has plans by J. W. Clyde, Proctor Building, for two-story brick moving picture theatre and store building, 75x136 feet, to be erected at Mt. Vernon and West Lincoln avenues, to cost $100,000.

Tec-Art "Westward Ho"

TEC-ART STUDIOS, INC., of New York, owners and operators of Eastern contracting studios, for independent producers, have expanded westward by taking over the Clune Studios on Melrose Avenue at Bronson Street, Hollywood, California, on a long term lease. The grounds, buildings, stages and equipment have been completely renovated and many repairs have been made. Two new stages will be constructed as well as property equipment buildings, to house the vast quantity of props, lighting equipment, etc., which is being shipped from their Eastern plants and warehouses.

Shows Savannah Something

THE Savannah Theatre, under the management of Fred G. Weis, is now in an exclusive picture policy with special orchestra, Rudolph Jacobson, conductor.

Only first run pictures are being shown. The theatre has been thoroughly equipped with two new Power's B Projectors, Peerless Lamps, Roth Antodector, Gardinier Screen and the Arctic Nu Air cooling system has been installed.

The house has become extremely popular and is enjoying exceptionally good business.

BROOKLYN, N. Y.—C. B. M. Realty Corporation, 1664 Broadway, contemplates erecting one-story brick theatre, 265x100 feet, at 4923-25 Fifth avenue, to cost $400,000.

BUFFALO, N. Y.—Ground has been broken for new moving picture theatre to be erected by Jacob Rosing & Sons, at Broadway and Detroit street, to cost $350,000. Building is to be completed about November 1.

NEW YORK, N. Y.—Feldshell Construction Company, 384 East 183rd street, has plans by I. L. Crausman, 370 East 149th street, for two-story brick theatre and office building, 100x125 feet, to be erected at northwest corner Ford road and Webster avenue, to cost $180,000.

NEW YORK, N. Y.—Syndicate headed by Iram Bilogmino, 2 Rector street, contemplates brick moving picture theatre and store building, 80x100 feet, at northwest corner Third street and First avenue.

KINGS MOUNTAIN, N. C.—J. E. Webb plans to convert two store buildings into moving picture theatre.

ASHTABULA, O.—M. J. Newberger has plans by McGarry & McGarry, Cook Arcade, for one-story moving picture theatre, 60x190 feet, to be erected on Main street.

LAWTON, OKLA.—Troop Building has been leased by Max Brock and J. A. Massey. Will convert it into moving picture theatre to be known as the Rialto.

BLYTHEVILLE, ARK.—W. E. Buchanan will erect new theatre on Washington street.

BRISTOL, CONN.—Colonial Theatre, Inc., 102 South street, New Britain, Conn., has plans by Morvil & Rand, 21 School street, Boston, Mass., for two-story brick theatre, with seating capacity of 2,000, to be located at Main and State streets, to cost $200,000.

NEW HAVEN, CONN.—R. Carleton, 55 Hobart street, is taking bids for one-story brick theatre and store building, to be located on Whitney avenue, to cost $150,000.

HIALEAH, FLA.—D. Lenard Halper and Lee Parry, 310 Realty Board Building, Miami, Fla., have completed plans for Seminole Theatre, with seating capacity of 1,500, to be located at 54th street, Seminole avenue and Lindsay court.

HOMERVILLE, GA.—Judge W. V. Musgrove, owner of burned Homerville Theatre, plans to rebuild at an early date.

SALMON, IDA.—Ground has been broken for new one-story reinforced concrete moving picture theatre, with seating capacity of 500, to cost $15,000.

KOKOMO, IND.—Hiram McCormick will commence work soon on new concrete-block and stucco moving picture theatre in rear of his store building.

New Varsity Theatre Soon

CONTRACT let today for rebuilding of Varsity Theatre, Lawrence, Kansas. Cost of rebuilding theatre, not including organ, $112,000. Cost of organ, $25,000. The Varsity rebuilt to be one of the finest theatres in the state. The organ is to be the finest installation in the state, built by the Reuter Organ Co., of Lawrence, Kansas, organ is to be Three Manual. Total seating capacity of Varsity, 1,264.

Indirect lighting, a parquee, terra cotta front, are among the many improvements that will go into this theatre, to make Henry B. McCurdy and Glen W. Domson even more proud of their holdings than they have been up to now—and they've had something to be proud of already, with thirteen theatres ma'ing up the luck-string.

LINTON, IND.—Switow Theatrical Company has purchased site at First and Vincinnes streets for erection of modern moving picture house.

LOUISVILLE, KY.—Princess Theatre will be erected at 621 South Fourth street, to cost $200,000.

ATTLEBORO, MASS.—Eagles Home Building Association, Inc., has plans by J. A. Tuck, Park Square Building, Boston, for two-story brick and terra-cotta trim theatre, 130 by 190 feet, to be located on Bank street, to cost $175,000.

SPRINGFIELD, MASS.—Goldstein Brothers Amusement Company plans to erect five or six-story brick and reinforced concrete theatre, store and office building on State street, to cost $1,000,000.

LEXINGTON MISS.—M. J. Thomas, Christopher, Ill. and C. Thomas, Cadiz, Ky., plan to erect brick fireproof moving picture theatre, to cost $10,000. Install $3,000 pipe organ.

ST. JOSEPH, MO.—Missouri Theatre has plans by Boller Brothers, 114 West Tenth street, Kansas City, for two-story brick, terre-cotta and reinforced concrete theatre, 76 by 140 feet, to cost $250,000.

OMAHA, NEB.—Orpheum Circuit, care M. Singer, general manager, 1301 Madison Park, Chicago, Ill., has plans by C. W. and George L. Rapp, 1740 Howard street, Chicago, Ill., for brick and stone-trim theatre, 132 by 165 feet, to be located at Fifth and Harney streets, to cost $1,000,000.

GREENSBORO, N. C.—National Amusement Company, South Elm street, has plans by J. W. Workman, American Bank Building, for six-story brick and terra-cotta trim General Greene Theatre, store and apartment building, 100 by 160 feet, to be located on Greene street, between West Washington street and Exchange place, to cost $500,000. Theatre will seat approximately 2,400.

PONCA CITY, OKLA.—Eugene Wezel and associates have revised plans by Smith & Senter, 401-5 Commerce Investment Building, Okmulgee, for two-story theatre, store and office building, to cost $125,000.

PORTLAND, ORE.—Present Echo Theatre at Hawthorne avenue and East Thirty-seventh street, will be replaced with modern theatre building, with seating capacity of 1,600, to cost $250,000.

Improving Theatres

GALESBURG, ILL.—Orheum Theatre, care Balaban & Katz Theatre Corporation, Chicago, contemplates making interior decorations to theatre, to cost $100,000.

MONMOUTH, ILL.—Rivoli Theatre is being remodeled.

ROSSVILLE, ILL.—J. F. Rutter, who recently leased Idle Hour Theatre, will renovate and redecorate house.

MARION, IND.—Indiana Theatre will be remodeled, new seats installed and boxes constructed, new lighting system, new exterior electric display and removing posts in auditorium to provide unobstructed view from any part of house.

CHILLICOTHE, MO.—John Kling, owner of Strand Theatre, has purchased Empire Theatre, and leased it to Glenn Dickenson, of Lawrence, Kans. Interior alterations are being made.

OKEMAH, OKLA.—Seating capacity of Jewel Theatre will be about doubled.

Better Projection

This Department Was founded in 1910 by its Present Editor~

J. H. Richardson

Better Projection Pays

What Is Best To Do

THE management of the Lyric Theatre, at Elizabeth, Illinois, writes, asking:

Have installed another machine and, of course, would like to run a continuous show. Have two Motiographs, 1916 Model. Current supply is from a 110 volt 60 cycle, single-phase line. At present we have one Compensarc, and use 60 amperes, stealing the light from one machine to the other at the end of each reel. We have two Motiograph rheostats, which are not in use. Would appreciate any helpful advice you may give us, or where we may get the information?

These gentlemen mean quite all right, and I will be glad to give them any possible help, but they have given me altogether too little information to enable me to say with certainty just what is best. I will, first of all, re-write their letter, NOT by way of criticism, but so they and OTHERS may see how such a letter ought to be phrased. Here it is:

Have installed another projector (there are a number of different types of "machine" used in modern projection, you know. There are motion picture projectors, motor generators, mercury arc rectifiers, Brinkert effect machines, etc., etc.), and, of course, would like to run a continuous show, with as nearly as possible a perfect and invisible change-over. Both projectors are Motiograph, 1916 Model. Current supply is 60 cycle, 110 volt single-phase, which we take through an A. C. to A. C. Compensarc (There are two distinct types of "Compensarc, you know, one being a low voltage transformer, the other a motor generator set taking A. C. from the line and delivering D. C. at the arc), using 60 amperes at the arc. We "steal" the light from one arc the other (NOT from one "machine" to the other) at change-over. Have two Motiograph rheostats of ???? ampere capacity, which we are not using. (The matter in parenthesis is interpretations by way of explanation.)

The change-over is not satisfactory with our present arrangement, and we would appreciate any advice you may be able to give us which will tend to enable us to get better results.

The front row of seats is ???? feet long and the rear row ???? feet long. The front row is ???? feet, and the rear row ???? feet from the screen. The screen is a—whatever it is. Describe it.

The information I have indicated in the above letter draft is all necessary if I am to answer such a question accurately and completely. I will do the best I can, however.

Second Compensarc Would Perfect Change-Over

Presuming that your trouble is inability to get perfect results by "stealing the arc" at change-over, this would be my advice: First, you can make a perfect change-over by installing a second Compensarc the same as the one you now have, but the use of A.C. at the arc is NOT good practice. You can install a mercury arc rectifier or a motor generator set, and use D. C. at the arc, which will give fine results all right, but presumes the use of the old straight arc, such as you now have, which is NOT in keeping with modern good practice, since it is expensive in operation, makes for more or less unevenness of screen illumination, and unless your projectionist be very careful, more or less discoloration of the light.

My advice is that if you think you cannot possibly afford to install what I shall recommend, then get a second A. C. to A. C. Economizer until such time as you can, but remember that improved screen illumination and general results will inevitably mean increased box office receipts, so do some real thinking before you decide to continue using A. C. at the arc.

There are two excellent light sources, available to you, either of which will give you fine results, and at the same time be low in operating cost, though unfortunately both are rather high in first cost. One is Mazda and the other the reflector type arc lamp. If I knew your projection distance and had the other data I have indicated in the re draft of your letter, so I would know just what you now have in the way of a screen and what sort of screen your house ought to have I could say immediately whether Mazda would or would not give satisfactory results. That is why I need such data in order to give intelligent advice.

If your theatre is very narrow, then you could use a highly reflective type of screen, technically known as a "specural" surface, and get high brilliancy with very low light source power. If you have a very wide house, and some of the seats are at heavy angle to the screen, then you need a low reflective power, high diffusion power screen, which requires greater brilliancy of light source. That is why I need to know these things in order to judge of your real needs.

Mazda Will Give All Light One Needs

Presumably, however, Mazda will give you all the light you really need, and it will be soft, pleasing illumination, too, without any discoloration or unevenness, provided, of course, that you install and handle the light correctly, as thousands are now doing.

If you want a very brilliant, white screen illumination, then you should install the reflector type arc lamps. These will give you all the light you want, which will be white and brilliant. The first cost will be high, but afterward the operating cost will be relatively very low. You will find excellent types of these equipments advertised in this paper. They are as good as any made, and very much better than some.

Remember this, all of you friends who want my advice. It is very much better to give me data than I don't need, than to not send enough. What I don't need won't do any harm, but if what I do need is not sent, I can only get it at the expense of delay: also if I answer without it the answer will to a certain extent be guess work.

Bluebook School

Question No. 500—What objection is there to connecting both projector lamps to one side of a 3-wire circuit, even though but one projector be in use at a time?

501—How should the lamps of a dissolving stereopticon be connected to a 3-wire circuit?

502—For what reason should projector arc circuits never be connected to the outside wires of a 3-wire system, if the current is taken through resistance?

503—Which is the better practice—to use motor generator, a mercury arc rectifier or economizer suitable for connecting to the outside wires of a 3-wire circuit, or to one side of same? and why? Be sure and give ALL the reasons.

MACHINE SPECIAL ROLL and TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Oldest Projectionist Loses Mother

William ("Billie") Reed, 31½ N. Pennsylvania Avenue, Atlantic City, N. J., who was projectionist in the first motion picture theatre in these United States of America of which any real record exists, dropped me a short note from the boat on which he was traveling to Boston to attend the last rites over the body of his mother.

We extend to "Billie" our sympathy, and with it I am sure goes the sympathy of every projectionist in this country and Canada. To "pass on" is the lot of humanity, but each passing brings deep sorrow to some of us, tempered only by the kindly sympathy of friends who sorrow at the burden of grief laid upon us.

Bluebook School Answers 488 to 489

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 488—What various objections are there to open observation ports? Tell us just how you would proceed to close them in the best, most efficient manner.

Harry Dobson, Toronto, Ontario; W. C. Budge, Springfield Gardens, Long Island; Lawrence and Bell, Sackville, New Brunswick; C. H. Hanover, Burlington, Iowa; Allan Gengenbeck, New Orleans, La.; E. Fergodo, Livermore, Calif.; G. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; Arthur Gray, Boston, Mass.; Frank T. L. Wentworth, Portland, Me.; Chas. Colby, Sante Fe, N. M.; T. R. Guimond, Mobile, Ala., J. K. Robinson, Silverton, Colorado, and Frank Dudiak, Fairmount, West Va., are here on this list.

Brother Fergodo says:

Aside from the danger of smoke escaping into the auditorium in case of fire, the chief objection to open observation ports is the unhealthful condition set up for the projectionist, who is not only obliged to breath the second hand air the audience has used and got done with, but also he is subjected to the action of the more or less strong air current entering the room through the port.

This latter may and probably will be very dangerous if the projectionist, if he happens to be overheated and covered with perspiration. Under such a condition the draft he must encounter while before an open port may lead to very serious consequences.

Cover Observation Ports With Good Glass

The observation ports should be covered with high grade glass, set at an angle with the line of vision, in order to so far as possible make the surface of the glass invisible to the projectionist.

If this be not done the surface of the glass will, in a measure, act as a mirror, and the view of the screen will be from poor to very poor. The glass must be so installed that its outer surface is readily accessible for cleaning. A shadow box around the port, its interior painted or stained a dead black, will aid greatly in increasing the screen visibility, especially if the projection room be more or less well illuminated.

Brief and correct, and inasmuch as this is the duplication of a question asked previously, we'll let it go at that.

Question No. 489—Explain your views as to what constitutes true economy in projection room supplies.

There are several very excellent answers to this one. Most of the men seem to have the right idea, which is well set forth by brother Gray, who says:

The highest artistry in projection is cumulative in its nature. It is not accomplished at any one time, nor is it to be defined by any arbitrarily fixed values or fixed standards. It is attained and retained only by constant experimentation through successive stages of progressive development.

The skill of the cinema artist, the director, the laboratory expert, the cinematographer, the projectionist, the lens and projector manufacturers and many others, all have their part in the perfecting of the process of producing that which the motion picture industry has to sell to the public, namely, the image upon the screen of the motion picture theatre, the value of which, viewed as a saleable commodity, will always be directly in proportion to the degree of its perfection.

(I would like to direct attention to the fact that, while what Gray says is evenly and exactly true, still, all the expertness and skill of all the others is finally directly dependent upon the skill, expertness and watchful care of the projectionist. If he fails, then THEY ALL FAIL, insofar as has to do with the individual audience. Editor.)

However, this fact must be taken into consideration, viz.: that in the very nature of things all theatres are not able to sell the same quality of projection which is a condition I believe we shall always have with us. That the general standard of projection, or the standard of projection, taken as a whole, will be raised, is undoubtedly true, but the standards acceptable to different theatres, or to different theatre managements, will continue to vary, and probably to vary rather widely.

We all know that the patrons of some theatres, or the theatres in some locations, can and will afford to pay only about so much for their entertainment, and it naturally follows that the catering theatre can only afford to give them that quality in entertainment, including projection, which its patrons are willing to pay for.

And, after all, the highest grade of motion picture projection does cost a lot of money. It is entirely possible to expend very substantial sums of money on the multitude of things which go to make up perfection in the art of projection, and we readily see that the thing or things which would be quite within the means of the big theatre which fills its house at relatively high prices, hence, perfectly right and proper for that theatre, might and probably would be entirely out of the question for the smaller, cheaper theatre.

It therefore follows that, as I have already said, there is and will continue to be many different and widely varying standards of projection which are and will be, perforce, acceptable to different theatre managements.

Projection Equipment Depends on Theatre Standard

Just what may be said to constitute adequate projection room equipment, and what may be properly classed as essentials and non-essentials in the mater of projection accessories and supplies, will depend largely upon the standard of projection the particular theatre demands. There are, however, certain basic fundamentals which every motion picture theatre must recognize and practice, if their projection is to be an asset rather than a liability.

There seems to be one particular thing relating to projection upon which all exhibitors and theatre managers, from the town hall of the village to the great de luxe city theatre, are agreed upon and in perfect accord, and that is the vital importance of continuity in the projection of any given subject, be it one reel or a dozen. There must be no break in the screen performance, except it be for the purpose of permitting some other type of entertainment to fill the gap. Stops and breaks are taboo in ALL theatres. I think all theatre managements will agree that, regardless of what the general class of the projection they are selling to their patrons, "stops" and "breaks" are very definitely and adversely reflected in their box office receipts—so much so, in fact, that they can ill afford to have the moccur.

The foregoing is all preparatory to setting forth the often overlooked fact that VERY NEARLY EVERY SUPPLY OR ACCESSORY ITEM REQUIRED IN THE PROJECTION ROOM PLAYS A DIRECT AND IMPORTANT PART IN CONTINUITY OF PERFORMANCE—IN KEEPING THE PICTURE ON THE SCREEN.

By this I mean that failure of any item in the total projection unit, including all those various things which have to do with projection in any way, may operate to cause either a total stop in the performance, or at least trouble serious enough to show very seriously on the screen.

For example, consider the film splicer. Its function and the importance thereof is quite obvious. By its use an infinitely better splice can be made than can be made by hand; also the relatively perfect splice it makes is made much more quickly than the imperfect hand-made splice can be.

A film splicer costing twenty dollars will last almost indefinitely, but let us assume its useful life to be only five years. On that basis its cost figures out as less than ten cents per week and the installation of such a splicer will, except in first run houses, and sometimes even in them, save the projectionist several hours a week of labor at the rewind bench.

DON'T YOU THINK IT IS FAR BETTER BUSINESS FOR AN EXHIBITOR WHO IS PAYING THE PROJECTIONIST ANYWHERE FROM ONE TO TWO DOLLARS AN HOUR AS A SKILLED PROJECTIONIST, TO KEEP HIM AT THE PROJECTOR EVERY POSSIBLE MINUTE, RATHER THAN TO FORCE HIM TO SPEND UNNECESSARY AND VALUABLE TIME AT A REWIND BENCH, MAKING SPLICES BY HAND, especially when the hand-made splices will be such as will cause injury, at least to some extent, to his own show, and to the show of all his brother exhibitors who must use those films thereafter? To me it seems that, viewed as a plain, cold-blooded business proposition, it IS.

Must Have a Good Grade of Cement

Closely allied to the former proposition is the item of film cement. Even the most expert projectionist, with the best film splicer ever made, cannot possibly make strong, reliable splices unless the film cement be high grade, and weak splices mean potential stops in the performance, which the exhibitor cannot afford to permit. It therefore follows that for him a poor film cement is uneconomical.

Even the best film cement we now have is by no manner of means perfect, but the best we have is the best we can get, and certainly the best film cement is, in the end, the cheapest. Poor film cement is an expensive proposition from the box office viewpoint.

Next let us consider the matter of lubrication oil. A PROJECTOR MECHANISM POORLY LUBRICATED IS A PROJECTOR MECHANISM ABUSED (Ditto motor generator bearings. Ed.) AND PROJECTOR MECHANISMS DO NOT THRIVE NOTICEABLY ON ABUSE! The high grade oil costs a little more than the cheaper grades, BUT THE COST OF ALL THE HIGH GRADE OIL WHICH WOULD BE BOUGHT DURING THE LIFE OF A PROJECTOR WOULD NOT EQUAL THE COST OF THE DAMAGE DONE TO A PROJECTOR IN A SINGLE WEEK THROUGH THE USE OF OIL OF INFERIOR QUALITY.

Cheap reels and reels in poor condition can, when used in a projection room, work great damage to the films they carry, and though the exchange may not hold the exhibitor responsible for the damage, and the exhibitor may himself not feel responsibility in the matter, still he should, in the very nature of things, be interested from the viewpoint of protecting his own screen performance from possible stoppage or damage, to say nothing of the damage caused to other theatres through the injury upon the films.

The items of wires, lugs, rheostat grids or coils, all movable contacts, switches, etcetra, are all of importance, because the

(Continued on Page 134)

For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Bluebook School Answers 488 to 489

(Continued from Page 132)

failure of any one of them may cause trouble which may show on the screen, or even cause a complete stoppage of the show—just as complete as would the breaking of the film, or of the projector mechanism itself.

It is sometimes difficult to make the exhibitor see and realize the futility of attempting to save money by the purchase of cheap, inferior condensing lenses, etc.; of using Mazda lamps for a period beyond their useful life, or of using screen surfaces which are dirty, or inferior from other causes.

The reason for this is that there is usually no practical method of permitting him to view the difference in actual results as between the poor article and the good one. Items of this nature do not ordinarilly cause any actual interruption in the continuity of the picture, or affect its appearance so that the injury to results may be realized by him without actual comparison, though the actual injury may nevertheless be great.

Attempts of this sort at econemy do not result in any real economy, but quite the reverse, partly because of the loss in the utilization factor of the electric power used, and partly because of the lowering of screen image efficiency, which reacts adversely upon box office receipts.

As regards the matter of repair parts for projectors, it is my firm, fixed opinion that it is both unwise and costly to permit projectors to reach the "overhauling" stage before repairs are effected. It is my own invariable policy and practice to make, or to have made all repairs, replacements and adjustments before they reach the stage of becoming actually troublesome.

Method Lowers Expense Amount Necessary

This, of course, requires constant inspection and attention, but the net results is a lower up-keep expenditure, longer life for the projectors and consistently better results upon the screen from the time the projectors are installed until they finally are replaced by new ones, all of which means money saved, no matter how it be looked at, and if that system works out well here, where the primary object is perfection in projection, rather than saving money in projection room expenses (though no waste is permitted, mind you), then why is it not a good system to adopt for use in all projection rooms? Also why is not the method of purchasing all needed projection room supplies when they are needed the right, logical and truly economical one? In my opinion it most certainly is.

And that is that! Also it is some considerable answer to the question, if you inquire of me. I take this occasion to fully endorse everything Gray has said, and I believe all our readers will do the same.

But here is another one of the several excellent answers, which I believe you will want to see, even though the school may consume a lot of space if I print it. Brother Dobson, who lives up north of a certain imaginary fool line which divides two parts of North America which ought not to be divided at all, has this to say—and says it:

There seems to be a fixed belief among theatre managers, large and small, that once the projection room has been equipped, that is all there is to it. They think that when they supply a bit of oil, a few carbons and some new condensers, they ought to last for an indefinite period, and that thereafter only an occasional, not too frequent minor repairs ought to be all that is ever needed for near-forever.

BUT you will observe those same managers call in the decorators to paint the front and lobby. Also you will see them, without a single groan at the expense, renew the drapes inside, change the uniforms of the attendants and periodically change the theatre auditorium all round, installing new color schemes in lighting, drapes, stage settings and even furniture, and all for what"

Why the holding of, if possible increasing the theatre patronage, on the sound principle that something new will keep the theatre before the public eye, and keep Mr., Mrs. and Miss Public marching up to the box office.

Uh huh. Managers will cheerfully expend probably thousands of dollars for advertising, for music picture rentals, vaudeville acts, all to aid in putting over the screen to the public, but just let the projectionist propose to have the heart of the whole thing, the projectors, put into first class condition at a cost of a hundred dollars; just let him suggest the advisability of installing a new Transverter to replace the ten-year-old-one which should have been retired on an old age pension years ago, or even, in some theatres, let him ask for a decent stock of high grade carbons, and hear the yowl the money-to-burn-for-other-farless-essential-things will emit.

There may be a most beautiful theatre, with marble and silk drapes, a 40-piece, "Hotel Commodore, Vincent Lopez" orchestra, wonderful stage settings and a "Big Parade" picture, but unless you have the equipment and accessories in the projection room to make the Big Parade look like one, instead of like an unripe squash, Mr., Mrs. and Miss Public won't continue to "rally round", and the box office sheet will, sooner or later, make the Manager's "poor" sound like and be the real thing.

Why it is I don't know, but some managers just can't see paying for anything new which comes along in the way of improvement in projection equipment. "You've been getting along all right so far", they squawk, "and that costs money", and then, like as not, they rush out and pay 40 percent for some "Super super super special, that was filmed at E:N:O:R:M:O:U:S expense in the Sahara Desert, Los Angeles, California," and when it is a flop and they lose money they howl again. That type is what I would call a howling howler.

The real theatre manager has a real motion picture projectionist in charge. He knows the man knows his business and turns projection over to him, **demanding** real results, without waste. When his projectionist calls at the office and says: "I would like to have the projectors overhauled this summer, so they will be in first class shape for fall business, and I'm needing a new intermittent part for No. 1 Projector," he says: "All right, Bill. Go ahead! Better have the new part put in at once."

Such a manager is a **manager.** He won't have a man in so important a position whom he cannot trust, and he expects that man to know what is really best, and to do that which is in the best interests of the theatre. He believes the man he employs as a projectionist probably knows what is really needed in the projection room better than he does. He has brains enough to realize that machinery does not just run right along forever without need for repairs. He knows that even a thousand carbons won't last until the trump of Gabriel. He is a real theatre **manager.** He knows his business as a manager, and believes that Bill knows his as a projectionist. If Bill don't, the real manager soon gets wise and out goes Bill out, pronto.

Replace Worn Out Parts Immediately

In my opinion true economy in the projection room is this: Keep all equipment in A1 condition, which means a replacement of parts as soon as they **start** to show wear. Use the very best oil obtainable, the very best of carbons, lenses, etc. They will be higher in first cost, but will be cheaper, by far, in the end.

Hand your projectionist a boost every once in a while. That is to say, when some one expresses approval of your excellent picture, pass it along to him. **But do it kindly and seriously,** making the man understand that **you appreciate high grade work. It may get you more in actual effort to deliver the goods than anything else in the world you could do,** and it costs you nothing at all.

When the projectionist is a real projectionist, he takes real pride in his work. He exercises every possible care to keep a perfect picture on the screen, and **nothing on earth discourages him so much or so quickly as indifference on the part of the theatre management.** When he is allowed, without unreasonable stint, those things necessary to high class work he will work hard to give you high grade results on the screen.

BUT when the "manager" says: "Nope! Can't afford to get the best carbons", or "Say, what's eatin' you? I got you a new sprocket only last year", or "Nope, Can't afford to have the **"machines"** overhauled now, they're good enough", you **just watch the man lose interest, and the screen results drop off,** so that eventually paying patrons stop patronizing, and the box office gets a bad case of colic.

When a manager sits down and figures the number of seats he has to sell in a year, and that he will be willing to expend for projection room repairs and replacements, exclusive of oil, carbons and condensers, the sum of say $300.00, or 30,000 cents, and that he has 1,000 seats to sell twice a day, or a total of 2,000x365 equals 730,000 seats, he begins to see that the projection room bill really is but a very, very small fraction of a cent per day per seat, and that by permitting his screen to be less attractive to his patrons he will lose far more than that.

True economy is keeping the equipment in A1 condition, using the best of equipment and supplies, having faith in the projectionist, or getting one you can have faith in, giving him a square deal and expecting that he will meet you three quarters of the way in results upon your screen.

Those circuits who employ a Supervisor", or What Not, of projection, should have one who will see to it that all projectionists keep their equipment is "apple pie" order at all times, instead of being a mere figure head or a sort of glorified repair man whose duty mostly consists in chasing out to fix up something when it breaks down, being hailed as a "Good Feller" by the men "under" him, mostly because under him they do about as they please and have a soft snap. Such "Supervisors" represent poor economy, partly because if the projectionist reports a worn part needing replacement and he don't attend to it, they don't worry much, but plug along. "They should worry"

It's been reported if the show stops on account of it I'm not to blame.

Supervisor of Projection Should Be What Title Implies

I've printed brother Dobson's reply because it views the matter from an intensely practical angle. His remarks about Supervisors of Projection, as now is and as has for a long while been, are if anything, pretty weak. The utter inefficiency of the system in some great theatre chains is astounding. I have myself witnessed a "Supervisor of Projection" in direct charge of projection in a very large theatre chain being handed cash and checks in very substantial sums from equipment manufacturers and supply dealers, IN PUBLIC, in the guise of a "present". The donors, or some of them, afterward proclaimed it to be an outrage, but said they: "Our competitor does it, so what can we do—if we want the business of those theatres?"

And this man knows little or nothing of the theory of motion picture projection, though a very good "practical" man. When I watched those "gifts" I thought to myself: "PRACTICAL MAN" is right!

What Gray and Dobson have said is all right and correct. Niggardliness in projection room supplies, in either quantity and quality is NOT true economy, never was and never will be, though waste must not, of course be tolerated.

Improve Your Projection
F. H. Richardson's
"Bluebook on Projection"
Will Tell You How
Price $6.00. Postage Prepaid
Chalmers Publishing Company
516 Fifth Avenue, New York

FOR THE
GREATER MOVIE SEASON
ALL THRU THE YEAR
BETTER PROJECTION PAYS

Suggestions From The

Moving Picture World

SINGLE PROJECTOR installation is scarcely worth mentioning as an installation. While it is possible to splice into the upper magazine and break out of the lower without stopping until the carbon trim gives out, the procedure is sufficiently hazardous to condemn it except in emergencies. Otherwise a stop is inevitable every three thousand feet or so.

The presentation of a motion picture is essentially, as Harry Rubin has so well pointed out, the creation of an illusion. The two projector installation makes this possible through the elimination of stops.

In the case of the three projector installation repairs and adjustments are made at the proper time instead of being delayed for weeks and sometimes months, to the detriment of screen results, until loan mechanisms, motors, drives or whatever is needed can be procured. Probably more important yet, these repairs and adjustments are always made at leisure in a three projector installation, and never under the driving pressure of emergency, as is so often the case in the twin installation. The result of this is that no unit that is not exactly right either goes into or remains in service. In turn the result of this is that the projection is not *almost* mechanically perfect, but is mechanically *perfect*. The seemingly minor flaws that mar the fineness of the illusion are eliminated and the audience drifts on a magic carpet without being periodically brought back to earth and the realization that "it is only a picture." From the viewpoint of the owner these carefully made repairs and adjustments mean longer projector life. In such cases you will usually find them running more smoothly and sweetly as the years go by. They are usually replaced because of obsolescence rather than deterioration, and they have a high resale value. It is frequently difficult to credit their age without checking the serial numbers.

Then there is the advantage that can best be spoken of as the artistic advantage, and this is probably the greatest of all. Certainly it holds the greatest possibilities of all. In fact it is not too much to call it the mission of the three projector installation. It reaches its highest development only in those rare remarkable cases where both exhibitor and projectionist, in addition to being respectively business man and technician of the highest order, are true artists as well. In such cases the third projector is specially fitted for the attaining of beautiful effects in connection with presentations. The variety of results is well nigh endless.

In view of the fact that the three projector installation finances itself through increased life and superior results, what better way is there for developing the needed personnel than by taking advantage of the artistic possibilities of the third projector?

For these reasons I regard the three projector installation as a logical and necessary step along our way to the realization of Roxy's great dream of motion pictures as "the highest form of art that we shall know."

CHAUNCEY L. GREENE.

Motion Picture News

THE Royal Theatre front is being rearranged and improved. A new and continuous-operation machine is also being installed which will eliminate the stops between reels."—The Exponent, Oak Harbor, Ohio.

Splendid evidence of the importance of proper screen presentation in the eyes of the public—a local newspaper going so far as to make a news item of the installation of two new projectors. Not so much because there is news in the actual installation as to spread the tidings to the town folks that they can now anticipate sitting through a whole evening's performance without once being jarred to commonplace realities by white screens and irritating delays.

This item isn't an isolated instance. We have on our desk several clippings pertaining to installations of seats, organs, lighting equipment, and other improvements that make for better theatres. But items commenting on "continuous projection," as it is usually termed, predominate. In our opinion, theatres having a single projector, and that often cranked by hand, still number in the thousands. They are located, almost without exception, in small towns or cheap city neighborhoods.

The keen appreciation the public now has of modernized theatres will cause these thousands of out-of-date houses—the last of a passing era—to remodel or go out of business.

And many of the owners of these theatres, when they find themselves losing money and seeking a solution for their loss, will fail to correctly analyze the reason. They never have believed that good equipment played a part in making profits and they never will.

P. M. ABBOTT.

DEPEND UPON POWER'S

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET **NEW YORK, N. Y.**

HAL ROACH

presents

CHARLEY CHASE

in

"Mighty Like a Moose" *and* "Long Fliv the King"

Two Reel Comedies

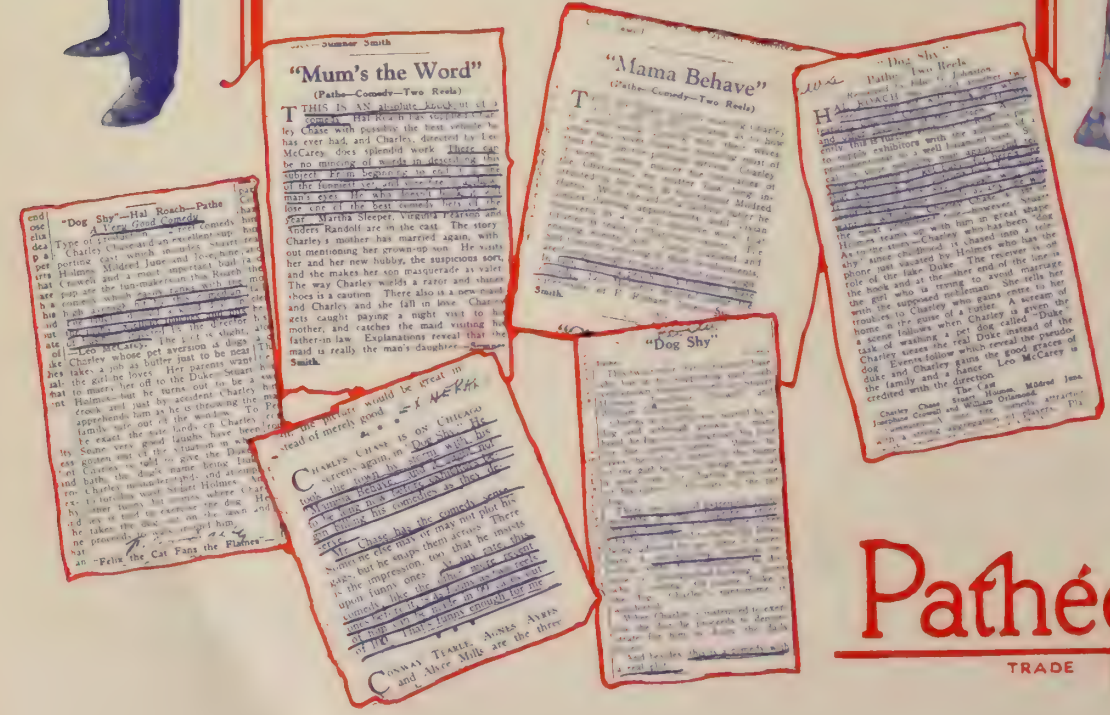
If you could get features that every one averaged as high in quality as the Chase comedies, you'd be a mighty happy man. You'd yell about them from the house tops.

How often do you read trade paper reviews of features as enthusiastic as those on this page?

If you want to have your house *rocked by laughter;* if you want to get as much money as you can, *play Chase.*

Here's a straight tip,—you'll hear it by the "underground" later; "Mighty Like A Moose" is just about the greatest two reel comedy ever made!

F. Richard Jones
Supervising Director

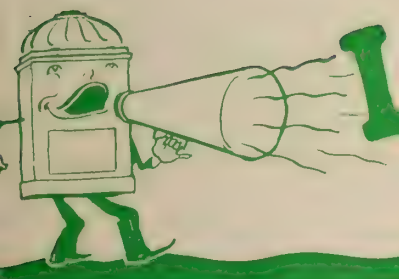


Pathécomedy
TRADE MARK

Don't Be a Movie Dog-in-the-Manger

MOVING PICTURE WORLD

VOL. 81, No. 3 JULY 17th, 1926 PRICE 25 CENTS



Let the BOX OFFICE speak for 1926-7!

VARIETY

$37,000 first week of long run at the RIALTO New York

NELL GWYN

$58,000 in one week at the ORIENTAL Chicago

75 15th BIRTHDAY GROUP Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1926, at the Post Office in New York, N. Y., under the act of March 3, 1879. Printed

THIS AMAZING STAR—

IS HE THE GREATEST DRAWING CARD IN PICTURES TODAY?

LON CHANEY *in* *The* ROAD TO MANDALAY

with LOIS MORAN, OWEN MOORE, HENRY B. WALTHALL

TOD BROWNING'S *production*

Story by Tod Browning and Herman J. Mankiewicz

JUNE 27— JULY 3

the hottest week of the year

HITS RECORD PACE AT CAPITOL (N.Y.) AND HELD OVER FOR SECOND WEEK

IN 1926-1927

3 BIG LON CHANEYS

and Boy, they mean something when made by

METRO-GOLDWYN-MAYER

Watch the big fellows—

Played two big weeks at B.S. Moss COLONY Theatre Broadway New York!

Cleaning up at KEITHS Magnificent Palace Theatre Cleveland Ohio!

Grabbed by the Great STANLEY Circuit for a pre-release run at the Stanton Theatre Philadelphia Starting July 3rd!

Booked by the Great PUBLIX Theatres for the Palatial St. Francis Theatre San Francisco!

Photoplay Magazine says

"Absorbing tale of the old West. As spectacular and historically significant as 'The Covered Wagon.' Peopled with red-blooded characters. Be sure the children see it!"

Carl Laemmle Presents

A Universal Super Production

An Edward Sedgwick Masterpiece

The FLAMING FRONTIER

PAGE EIGHTEEN — THE CLEV

BYRD'S AIR FLIGHT TO NORTH POLE

By Ed H. Jacobs

JUST when we were about to make the burden of this preamble the diversity that characterizes this week's films, they come along at the last minute and vamp Byrd's polar flight into the assortment. For years we have been hungering for a sight of this north pole—now we can ease ourselves into the innermost folds of a cozily upholstered opera chair and take a look at it in comfort at the Palace and Keith's 105th theaters.

Absorbingly interesting is this film that shows the start from New York in the hardy steamer Chantier, the mighty Fokker plane in which Lieut. Com. Byrd hops off with his operator after serious impediments have been overcome, his circling over the exact spot where the pole is definitely located and the return to his wildly cheering associates.

The Norge settles down for a visit and to congratulate Byrd and there is other interesting addenda. I hazard the prediction that you'll be quite "off" the good-looking chap that has been "subbing" for the regular iceman, even though he may have been giving you a 35-cent cake for your 20-cent coupon, because you will see ice, ice, ice in this picture—enough to last you until you start trimming the Christmas tree.

Otherwise there's a plentiful apportionment of comedy in this cinema menu for the week, some farce and at least two underworld stories

The reviews:

The First Pictures of A Big Picture in

With Lieut. Com. in AM POLAR

Some of the First Run Houses Who've Booked It;

Warner's, New York City
Keith's, Boston
Albee, Boston
St. James, Boston
Orpheum, Malden, Mass.
Olympic, Worcester, Mass.
Strand, Albany, N. Y.
Troy, Troy, N. Y.
Avon, Utica, N. Y.
Olympic, Watertown, N. Y.
Strand, Allentown, Pa.
Victoria, Shamokin, Pa.
Sterling, Greeley, Colo.
Rialto or Victory, Denver, Colo.
Rialto, Colorado Springs, Colo.
Rialto, Pueblo, Colo.
Rialto, Roanoke, Va.
Empire, Winchester, Va.
Palace or Regent, So. Norwalk, Conn.
Bijou, New Haven, Conn.
Palace or Capitol, Hartford, Conn.
Palace or Majestic, Bridgeport, Conn.
New Paris, Paris, Ill.
Palace, Waterbury, Conn.
Capitol, Davenport, Ia.
Des Moines, Des Moines, Ia.
Broadway, Council Bluffs, Ia.
Rialto, Omaha
Rialto, Lincoln, Neb.
Princess, Sioux City, Ia.
Strand, Syracuse, N. Y.
Strand, Niagara Falls, N. Y.
Eastman, Rochester, N. Y.
Shea's Buffalo, Buffalo
Palace, Lockport, N. Y.
Granada, San Francisco, Cal.
Paramount or Empress, Salt Lake City
Paramount, Ogden, Utah
B. F. Keith's, Grand Rapids, Mich.
Madison, Detroit
Mecca Palace, Saginaw, Mich.
Regent, Bay City, Mich.
Rex, Sheboygan, Wis.

LAND NEWS — MONDAY JUNE 28 1926 —

MAKES ABSORBING SCREEN MATERIAL

the North Pole!
Everything but Length

RICHARD E. BYRD, U.S.N.

ERICA'S TRIUMPH

A TWO REEL SPECIAL

Grand Wausau, Wis.
Garden, Milwaukee
Strand, Madison, Wis.
Grand, Gary, Ind.
Ft. Armstrong, Rock Island, Ill.
Olympic, Pittsburgh
Colonial, Beaver Falls, Pa.
Regent, Pittsburgh
Majestic, Butler, Pa.
Harris State, Washington, Pa.
Victor, McKeesport, Pa.
Washington Square, Quincy, Ill.
Gray and Gordon Circuits, New England
Midwest Theatres Circuit

Capitol, Cincinnati
Colonial, Dayton, O.
Lyric, Huntington, W. Va.
Virginian, Charleston, W. Va.
Grand, Massillon, O.
Virginian, Charlestown, W. Va.
Metropolitan, Los Angeles
Orpheum, Akron, O.
Keith's Palace, Cleveland
Crown, Mobile, Ala.
Miller, Wichita, Kansas.
Auditorium, Winston-Salem, N. C.
Southern Enterprises Circuit
A. H. Blank Circuit

Pathé
Distributors

Tiffany Gems
ALWAYS DEPENDABLE

SOULS FOR SABLES
Suggested from "Garland & Co."
By David Graham Phillips
Directed by James C. McKay
Under the personal supervision of A. P. Younger
With, Claire Windsor, Eugene O'Brien, Claire Adams, Edith Yorke, George Fawcett, Eileen Percy, Anders Randolf, and Robert Ober

OUT OF THE STORM
Suggested by "The Travis Coup"
By Arthur Stringer
Directed by Louis Gasnier
With, Jacqueline Logan, Edmund Burns, Eddie Phillips, Montague Love, Tyrone Power, Crauford Kent, Frona Hall, Leon Holmes, Jay Hunt, Joseph Girard and J. McElhern

THE SPORTING CHANCE
By Jack Boyle
Directed by Oscar Apfel
With, Lou Tellegen, Dorothy Phillips, George Fawcett, Theo. Von Eltz, Sheldon Lewis and Andrew Clark.

PLEASURES OF THE RICH
Suggested by "The Wrong Coat"
By Harold MacGrath
Directed by Louis Gasnier
Adapted and supervised for the screen by A. P. Younger
With, Helene Chadwick, Mary Carr, Matcin Asher, Jack Mulhall, Lillian Langdon, Dorothea Wolbert, Hedda Hopper, Julanne Johnston and Katherine Stott,

MORALS FOR MEN
Suggested from "The Love Serum"
By Gouverneur Morris
Directed by Bernie Hyman
Under the personal supervision of A. P. Younger
With, Conway Tearle, Agnes Ayres, Alyce Mills, Otto Matieson, Robert Ober, John Miljan, Mary Beth Milford, Eve Southern and Margery O'Neill

MORGANSON'S FINISH
Suggested from the story of the same name
By Jack London
Directed by Fred Windemere
With, Anita Stewart, Johnnie Walker, Mahlon Hamilton, Victor Potel, Crauford Kent and Rose Tapely

BORROWED FINERY
By George Bronson Howard
Directed by Oscar Apfel
With, Lou Tellegen, Hedda Hopper, Gertrude Astor, Taylor Holmes, Louise Lorraine, Barbara Tennant, Trixie Friganza, Otto Lederer, W. H. Strauss and Pat Pendergast

THE LODGE IN THE WILDERNESS
Suggested from the story of the same name by Sir Gilbert Parker
Directed by Henry McCarty
With, Anita Stewart, Edmund Burns, Lawrence Steers, James Farley, Victor Potel, Eddie Lyons and Dunie Thompson

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REDHEADS PREFERRED
SIN CARGO
ONE HOUR OF LOVE
THE ENCHANTED ISLAND
FLAMING TIMBER
SQUADS RIGHT
THE STEEPLECHASE
THE TIGER
THE SONG OF STEEL
HUSBAND HUNTERS
SNOW BOUND
THE LIFE OF A WOMAN
THE SQUARED RING
TALE OF A VANISHING PEOPLE

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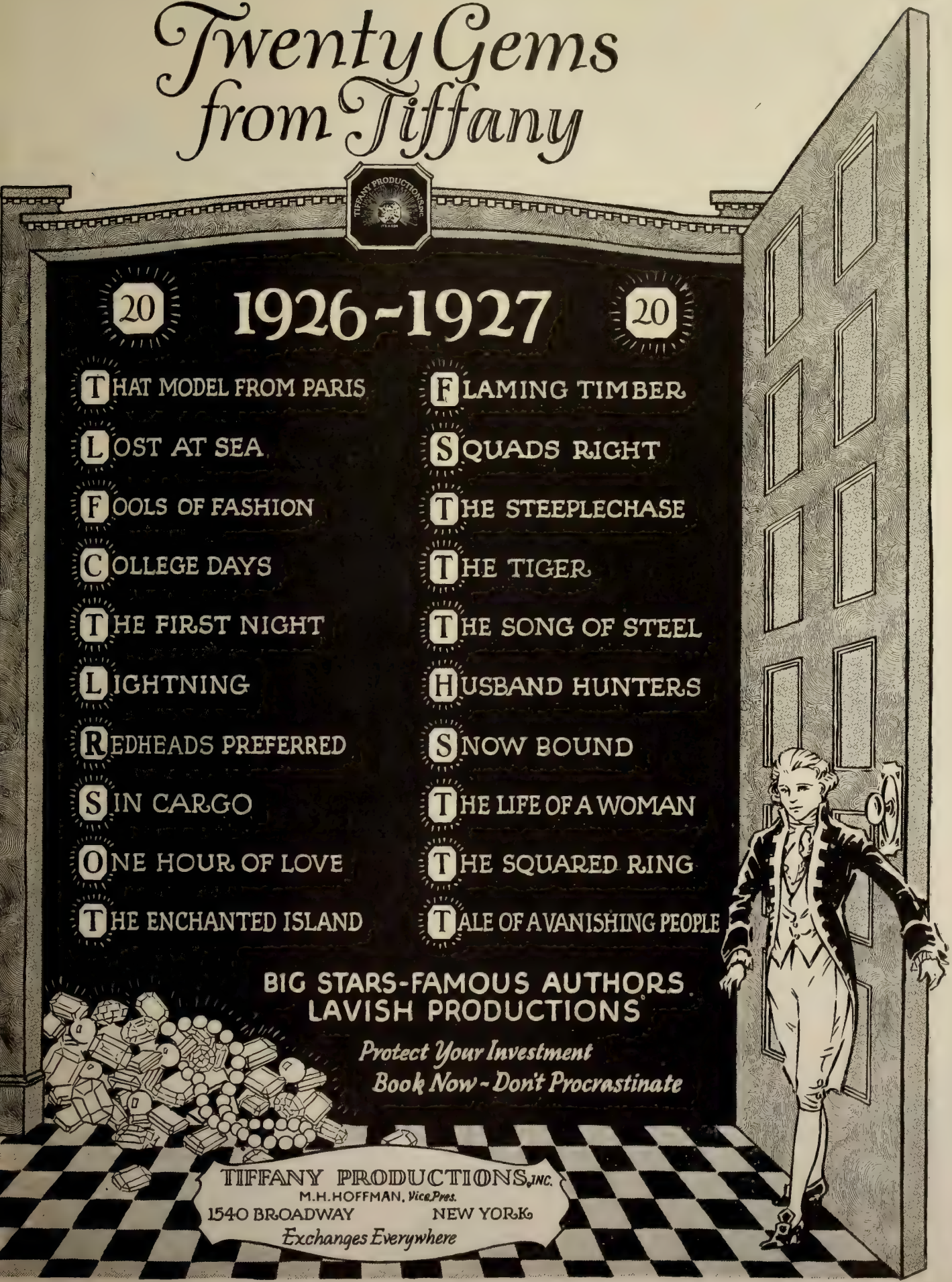

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You're right, Mr. Harrison—

we're proud of it!

HARRISON'S REPORTS June 26, 1926

"Bigger than Barnum's"—with Viola Dana, George O'Hara and Ralph Lewis

(*F. B. O., Aug.* 15; 5,391 *ft., 62 to 77 min.*)

No circus picture has been produced in a long time that can compare to "Bigger than Barnum's"; in entertaining values. Aside from the fact that it has been directed with skill, the plot was constructed intelligently; it keeps building up suspense until its highest point is reached in the closing scenes. Warm sympathy is felt for the hero, who was accused of being a coward although he was not. There are many thrills. These are created by the anticipation that something serious will happen because the acrobats were made to perform on a tight rope without a protecting net below. But the strongest thrills are towards the end, where the young hero, a former circus boy, who had quit the circus and had been branded "yellow," walks on a wire from a telegraph pole to a burning building, carrying his crippled father to safety. The fire scenes are done extremely well. The circus atmosphere is the best seen in pictures yet. The characterization of Mr. Ralph Ince, the director, who also takes a character part, is most artistic; he impersonates a braggart, a man who thinks highly of himself. Mr. O'Hara, the young man who takes the part of the hero, shows great promise. Miss Dana does good work. So does Mr. Ralph Lewis.

The Day of Promises is Over. *Greater F. B. O. is DELIVERING* with a Showman's Smash in Either Fist!

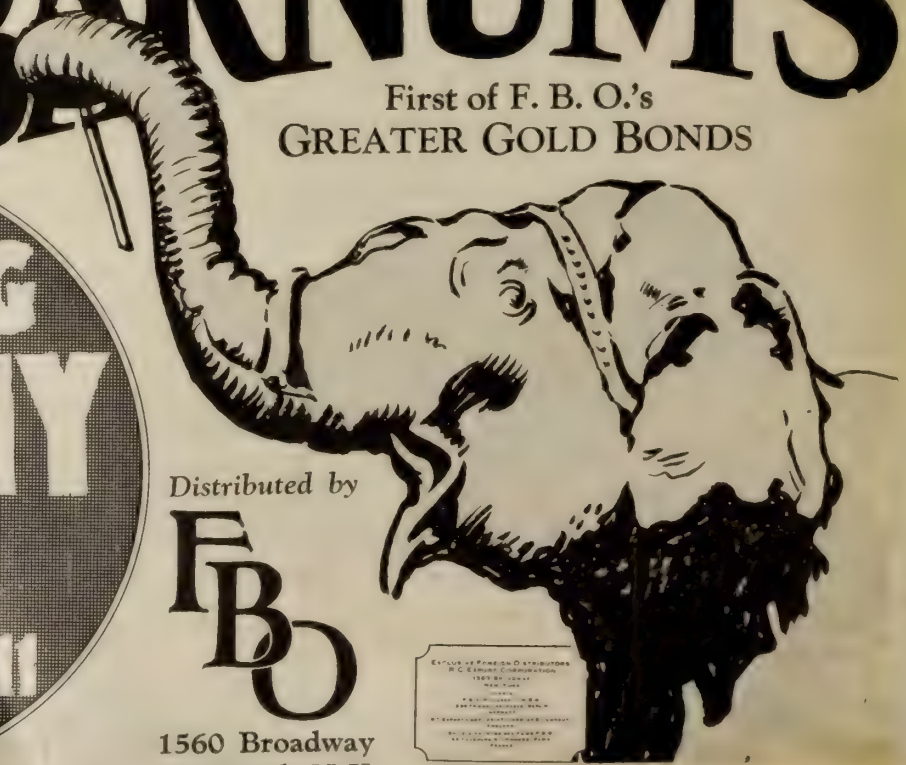
Read this report by the astute Mr. Harrison—who *KNOWS* how to call 'em.

And then be sure you nail

BIGGER THAN BARNUM'S

A Ralph Ince Production
Story by Arthur Guy Empey

First of F. B. O.'s
GREATER GOLD BONDS



OPENING
COLONY
THEATRE
B'WAY, N.Y.
WEEK JULY 11

Distributed by

FBO

1560 Broadway
New York, N.Y.

CHANEY AS "MAC"?

Marion Davies will be starred as Tillie in a screen version of the comic strip "Tillie, the Toiler." We nominate Lon Chaney as Mac.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

The rumblings over on Tenth Ave. and 55th St., N. Y., do not presage a western storm; merely the reopening of the long idle William Fox studios.

VOL. 81 NEW YORK, JULY 17, 1926 NO. 3

Paris Cable

Paris, July 8.

By SUMNER SMITH

Soviet Russia will soon be in the market for all kinds of studio equipment, as half of the twelve studios in the Republic are to be refurnished. The government may also buy accessories for the country's 1,700 theatre and 8,000 workers' clubs.

Further reports from Russia have it that the Soviet plans employment of American film advisors. The present production output of Russia annually is about 30 features and 120 short subjects. Systematic production developments are planned. Government representatives here are able men in every respect.

London Cable

Moving Picture World Bureau, London, July 8.

By W. E. ALLISON-BOOTH

British and Irish exhibitors, meeting here, voted 1,704 to 198 to demand abolition of block or blind booking. Sir Philip Cunliffe-Lister, President of the Board of Trade, will introduce government legislation against such booking if the exhibitors are unable to safeguard their own interests by this move.

A new British concern is to make twelve melodramatic pictures under the direction of Thomas B. Walsh, an Australian.

Los Angeles Wire

Moving Picture World Bureau, Los Angeles July 9.

By LAURENCE URBACH

Edward H. Griffith last week completed direction of Monty Banks in "Attaboy" in the morning and signed with M.-G.-M. in the afternoon to direct Charles Ray in an untitled film having to do with high-powered salesmen and citizen's training camps.

Alice Terry Arrives

Alice Terry arrived Wednesday, June 30, on the White Star liner Homeric with prints of "The Magician," which her husband, Rex Ingram has just finished filming in Europe for Metro-Goldwyn and in which she plays the feminine lead.

Blood Transfusion For Carl Laemmle

(By Cable to Moving Picture World)

London, July 9.

Two operations for transfusion of blood have been resorted to in the case of Carl Laemmle, President of Universal Pictures Corporation, who was reported convalescing in a hospital here, following an operation last week for appendicitis.

Mr. Laemmle was reported resting comfortably, and feeling better, following the second transfusion, on Wednesday.

At the home offices of Universal in New York City, a high official stated, on Friday afternoon, July 9, that the transfusion operations had left "The Chief" much better than he had felt at any time since his major operation, last week.

"Our lawyer in London," said this official, "was directed to forward to us instantly by cable a full report on Mr. Laemmle's condition. His cable, timed 5 p. m. in London, or approximately 11:30 a. m., Eastern Standard Time (New York), indicates that Mr. Laemmle's condition is good, following the transfusion, and that 'The Chief' is feeling better."

Loew to Have De Luxe Chain Of Twenty Big Theatres

$7,500,000 Will Be Spent on First Four in Pittsburgh, Kansas City, Syracuse and Columbus

Marcus Loew will erect a chain of twenty de luxe motion picture theatres in key centers of the United States. The first four in Pittsburgh, Kansas City, Syracuse and Columbus, will involve $7,500,000. An additional $750,000 will be spent in the erection of a roof theatre atop Loew's Century, Baltimore.

By de luxe houses Loew explains this means long runs for pictures and the opportunity for artists of the first calibre to have definite engagements of many weeks over the circuit. Artists of international fame will be booked over the circuit which is not intended to conflict with the Loew vaudeville circuit in any respect.

Loew's State in Pittsburgh will be the largest house in Pennsylvania. This goes for the Midland in Kansas City also.

Other large houses in the de luxe chain will be erected in Boston, Washington and St. Louis. In London, Paris and Brussels other de luxe houses are planned.

Louis K. Sidney, regional director of the middle western Loew houses will be appointed head of the production department of the de luxe circuit.

With the new year the Loew holdings throughout the United States will be considerably increased with new theatres in Fordham, New Rochelle, Woodside, Yonkers, Brooklyn, three in New York City, one on Canal street, Fourth street and 72nd street and Third avenue; Richmond, Va.; Canton and Akron, Ohio; Houston and San Antonio, Texas; Baltimore, Evansville, Ind.; Syracuse, Pittsburgh, Kansas City and Columbus.

Jane Jennings in 'Gatsby'

Jane Jennings has been cast for the mother role in "The Great Gatsby," under the direction of Herbert Brenon.

A. E. Completes New Sales Force

Associated Exhibitors is, as a result of the activities of the early part of this week, practically fully reorganized and functioning as efficiently and effectively as ever.

General Sales Manager E. J. Smith, after having recalled all the branch managers of the company who had been temporarily dismissed the week previous, has, through the reinstatement of all the salesmen formerly connected with the organization when it was operating under the old regime, rebuilt the balance of the organization.

Mr. Smith reports the Associated sales department is running as smoothly as ever, inasmuch as the various salesmen were assigned to their former territories where they have the confidence of the local exhibitor body and are familiar with existing conditions.

Mix to Produce In National Parks

Tom Mix is to make his new pictures for Fox in the important national parks of the country. This plan, announced by Winfield R. Sheehan, vice-president of Fox Films, is for the purpose of acquainting Americans with the rare beauty of their own country.

The next of the Mix pictures, "The Great K. & A. Train Robbery," from Paul Leicester Ford's ever popular novel, will be made in and about the Royal Gorge of the Rio Grande in Colorado. The second will be filmed in Rainier National Park. Others will be made in the Yellowstone, Glacier, Greater Lake and General Grant.

Madison Signed by Fox

James Madison, one of the best known comedy constructionists in the theatrical world, has been signed by Fox Films, according to announcement by Winfield R. Sheehan, general manager.

Oscar Shaw Signed

Oscar Shaw is the latest acquisition from musical comedy by Metro-Goldwyn-Mayer. The leading man of The Music Box Revue for the past two seasons has been signed by Harry Rapf to support Norma Shearer in her next starring vehicle, "Upstage."

Priscilla Bonner Selected

Priscilla Bonner has been chosen as Harry Langdon's leading woman for his second First National feature comedy, just definitely titled "The Strong Man," and still in course of production at the United Studios in Hollywood.

To Write for M.-G.-M.

John Lynch, one of the first scenarists to write for the screen, has been engaged by Harry Rapf as an addition to the Metro-Goldwyn-Mayer studio writing staff.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Editor—William J. Reilly; Managing Editor—John A. Archer; Associate Editor—Epes W. Sargent; Advertising Manager—Francis A. Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Eder, 5434 Glenwood Avenue, Chicago; Laurence Urbach, Taft Building, Vine Street and Hollywood Blvd., Hollywood, Cal.

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Vol. 81 No. 3

Highlights

Eli Whitney Collins, President of the M. P. T. O. A. announces the personnel of the new contract committee as follows: J. M. Seider, Harry Davis, M. E. Comerford, J. J. Harwood and Nathan Yamins. All are members of the Administrative Committee.

M. J. O'Toole, past President of the M. P. T. O. A., has been elected chairman of the National Public Service Committee, created by the Administrative Committee of the organization.

Clarence J. North has been appointed by Secretary Hoover as chief of the motion picture section of the U. S. Department of Commerce. Foreign problems will come under his attention.

The N. Y. Film Board of Trade has instituted another campaign against the bicycling of films.

Hearings in the U. S. Government's action against Famous Players-Lasky have been reopened in the N. Y. office of the Federal Trade Commission.

The Hays office is seeking a solution of the problem existing between the United States and Poland, who possess no copyright agreement, with the result that film pirates are rife and more or less protected in the latter country.

"Michael Strogoff" Praised By Laemmle Party

(Special Cable to Moving Picture World)

London, July 9.

Members of the party accompanying Carl Laemmle, who have seen "Michael Strogoff," are enthusiastic over the "exhibitor value" of the feature. One of the experts said:

"Ivan Mosjoukine will be heard from in the States. He is one of the most amazing actors on the screen and especially fine in 'Michael Strogoff.' Cineromans, the same company that produced 'Les Miserables,' made 'Strogoff.' The company is owned by Jean Sapene, proprietor of 'Le Matin,' the Paris newspaper. The company now has thirteen producing units making films in France, Russia, Italy and Finland. They are ambitious. My advice to exhibitors is to book any film whether foreign or American with Mosjoukine starred. He should have instant popularity in America.

Sam Bullock, Pioneer Exhibitor, Passes On

(*Special to* Moving Picture World)

Cleveland, July 4.

Sam Bullock, foremost among exhibitors in northern Ohio for the past fifteen years, died at his home, 1801 Denison avenue, Cleveland, on Saturday, July 3. Bullock had been in poor health for several years, but always managed to keep his finger on the exhibitor pulse. He has been an ardent worker for the legalized Sunday show, and has been active in securing favorable legislation in Columbus.

As field representative for the M. P. T. O. of Ohio, he organized the state association from its earliest beginnings until it now boasts almost a 100 per cent. membership. Recently Bullock was appointed by the Cleveland Motion Picture Exhibitors Association as counsellor-at-large to advise exhibitors how to present their cases before the local Board of Arbitration. Believing that the small exhibitor has the same rights as the big exhibitor, Bullock was always ready to take up the cudgels in his behalf, fighting always for principle. His widow, two sons and three daughters survive.

Leeper Acquires Interest In Rayart Corporation

Rayart Pictures Corporation announces that a half-interest in the company has been acquired by Dwight C. Leeper.

Mr. Leeper is an astute financial man, with a diversification of interests. He is president of Monogram Pictures Corporation, the company responsible for the introduction of Fred Thomson to the screen, and is also president of Photoplay Finance Corporation. He is vice-president of Richmount Pictures, Inc., export distributors, who, incidentally, handle the marketing of Rayart pictures in the foreign field, and is associated with Harry J. Brown in Harry J. Brown Productions, producers of the Reed Howe's pictures.

W. Ray Johnston Dwight C. Leeper

These are his motion picture affiliations, but they in no wise limit his commercial activities, for he is also president of Dwight C. Leeper Company, insurance brokers, with offices at 512 Fifth avenue, New York City. The activities of this company are nation wide. He is vice-president of the Empire Coach Corporation of New York City, and is also vice-president of A. M. Flechtheim Company, Inc., of 275 Broadway, New York City, importers of electrical and radio supplies and Galalith novelties.

The capital of the new Rayart organization will be materially increased. Mr. Johnston continues as president, while Mr. Leeper assumes the vice-presidency. Hugh G. Davis will be secretary and treasurer. The balance of the present personnel remains unchanged.

Biechele, Naster Acquitted in K. C.

(*Special to* Moving Picture World)

Kansas City, July 8.

Members of the Ministerial Alliance of Kansas City, Kas., which is attempting to close all motion picture theatres in that city on Sundays, were made to stagger backwards again this week in the second court hearings of cases.

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri and owner of the Osage Theatre, and Samuel Naster, Empire Theatre, won their cases in the same manner as previous exhibitors last week—through failure to prove that the exhibitors actually owned the theatres.

When Biechele testified he was in Los Angeles on the day he was alleged to have been operating his theatre against the law, the ministers looked foolish. The case was dismissed, as was the case of Naster, without contest.

To convict Biechele the state would be forced to prove that he actually had worked on Sunday. Miss Florence Wilson, pianist in Mr. Biechele's theatre, took the witness stand, but refused to say "yes" or "no" as to whether she had played the piano on Sunday and, under the state law, she was not forced to make such an admission, much to the chagrin of the ministers.

Beaumont to England To Do Big Fox Film

Harry Beaumont, who scored at the box office and otherwise in directing "Sandy," is England-bound to direct outdoor sequences of "One Increasing Purpose," to be made from the best selling novel of A. S. M. Hutchinson.

Accompanying Mr. Beaumont is his wife, Bradley King, who is making the adaptation, and a big crew of cameramen and others who will be required in the many details of this big production. Mr. Hutchinson will meet the director and Miss King on their arrival and go over his novel in detail with them.

Fine Gets New Job And Heir Same Week

J. George Fine, who for several years has been one of the assistants of Vivian M. Moses, director of publicity and advertising of Fox, celebrated a double event in his family, over the holidays, for Joe has been promoted to the position of advertising manager under Moses and was also presented with a nine-pound son and heir by his young wife.

This is Joe's first baby and Joe's first big job and there has been much rejoicing in the household of Fine. And so it happens that Joe is bearing two new titles this week: one is "Advertising Manager" and the other is "Daddy."

The Metro-Goldwyn-Mayer Trackless Train, having traversed the United States and part of Canada, is now touring England, directing attention to Jury-Metro-Goldwyn pictures over there. Marcus Loew, President of M.-G.-M., was with Sir William Jury, who handles this product in the British Isles, when Eddie Carrier unloaded the train on British soil. In the picture at the left we see the Lord Mayor of London (center) with the Sheriffs of the "City," also decorated, outside the Lord Mayor's office. Eddie is the second from the right. In the picture to the right, the Trackless Train is seen in the heart of London.

Don't Be a Movie Dog-in-the-Manger

FROM current reports it would appear that Greater Movie Season will be more widely observed this year than it was last. In those few towns where last season opposing interests failed to get together, the successes reported from every section apparently have convinced opposing exhibitor interests that there is enough in the scheme for all to gain a part, and there is far less reluctance to combine for the common good.

If Greater Movie Season did no more than this, it still would have accomplished a wonderful result, for there is no greater bar to progress than a distrust of the opposition that prevents the local handling of any proposition looking to the advancement of a common cause.

It is one thing to have a lively respect for the enterprise and energy of the "other fellow" and something very different to be so distrustful of an opponent as to refuse to unite in a worthy effort.

No one ever made progress through undervaluation of an opponent, but on the other hand no one can make advancement through giving more time to watching an opponent than minding one's own business.

Hundreds of amusement enterprises have been wrecked through a dread of opposition, even in towns where the combined seating capacity is not in excess of a normal need. There seems to be something in the very word "opposition" that strikes terror to the heart of the average exhibitor.

Two or more grocers seem able to operate in one territory without engaging in more competition than is healthful to real enterprise. A butcher may wield the knife on his own wares without yearning to sink the weapon deep into his opponent's midriff, but in many instances it seems impossible for rival exhibitors to work in accord.

This almost always results in excessive waste in newspaper and other forms of advertising, in cut rates, bargain days and scores of other evil devices. Often rivalry takes a form of mudslinging that would cause the erstwhile editor of the fabulous Arizona Kicker to hide his diminished head in shame.

There are some towns where opposing interests work for a common end; to sell more tickets than the other fellow through sheer showmanship, and wherever this condition exists trade conditions are far better than in towns where the effort is more to undercut the opposition than to promote one's own interests.

The last Greater Movie Season proved to many that it is possible for houses in opposition to combine and each enjoy greater prosperity. It is apparent that this year more skeptics will be brought into amity through a concerted drive.

The main idea back of the season is to stimulate interest in the motion picture which may have become slackened through the first few weeks of the summer term, but if Greater Movie Season can even in a small degree lessen the evils of opposition fights, it will have brought a far greater good than its inceptors ever dreamed.

If it can teach the exhibitor that the "other fellow" is as good as he is—and this seems to be an unanticipated by-product of the idea—then Greater Movie Season is a powerful factor for general good. May it wax with the passing years until competition is wholly on a business basis and the exhibitor can face fanatics and others with a solid, unbreakable front.

"What's New"? - - - - - By Bill Reilly

AS this issue goes to press the American Open golf championship is being played at the Scioto Country Club in Columbus, Ohio. You could cover with your hand the margin that will separate the first five golfers at the finish. Bobby Jones, who just came back from England with the British Open under his belt, will be among those five, unless he meets with a decided reversal of form.

But no matter what happens, Jones will be in the fight and in the limelight. Win or lose, Bobby Jones is an American idol.

* * *

Why wouldn't it be smart business for some producer to step out and offer Bobby Jones a motion picture contract? There is something about this lad that cuts him clear and away from every other figure, amateur or professional, in the sporting world. He has about him that magnetic air which surrounds the Prince of Wales as it surrounds no other today. Jones is a "natural."

* * *

JONES is young enough to be amenable, good looking enough for anybody's screen. And he has a home-made following of millions. He took England by storm. The familiar phrase "a popular champion" fits him like a glove.

Experience with sporting champions on the screen has not been without its negative side. It is sometimes asking too much of a man to blend an aptitude for picture acting with the ability to be king in a big league sport. The human brain seldom houses these widely different cells.

Paramount right now has Charlie Paddock under contract. He will appear with Bebe Daniels in "The Campus Flirt." Pathe is using Gene Tunney on an elaborate scale. The make-up of these two, mentally and physically should point to better fortune than some preceding experiments.

* * *

We believe that Jones could have walked in cold on the Paramount School of Acting, said "My name is Jones—just Jones," and walked out at the end of the term with a contract and the thanks and blessings of Jesse L. Lasky.

* * *

BECAUSE Jones is a sticker. In his early tournaments he had an ungovernable temper. On courses all over the country trees still bear the scars of clubs that Bobby wrapped around them, after making a poor shot. But he found out that bad temper and good golf simply did not mix. So he licked the temper out of his system. During his first tournament in England he fell so far behind he had to pick up. This year hew on the British Open.

Jones would be a better film ambassador for America than the Prince of Wales would be for England. He is typically American—a fine example to set before Queen, King or common people anywhere.

He has never been a publicity hound. The laurels that rest upon him are as clean as sunrise. What an impetus he could give to sports, and particularly to golf, which gains in followers every season!

When Bobby Jones holes out on the last green at Scioto somebody in this business should be there to meet him with a contract.

DON'T do it again, Mr. Collins. In our issue of July 3 we set out to give the industry a picture of the surroundings in which you worked. We wanted to take Jonesboro all over the country. The story was written by Fred Troutt, editor of one of your home town papers, the Jonesboro Evening Sun. And a fine story it was, too.

* * *

Now you have to go and thank us for it. The word "thanks" seems to have been omitted from the movie vocabulary, Mr. Collins. Sad. But true. It just isn't being done, that's all. Putting "thank you" on paper has long been numbered among the lost arts in this business.

* * *

However, it does not sadden us to see you out of line in this respect. It refreshes our belief and faith that you will make a sincere and human leader of the M. P. T. O. A.

If you don't mind, we'll print your letter to us below, just to prove that a "thank you" really CAN be achieved.

"I would have to be either more or less than human not to deeply appreciate the very complimentary story and the unusual amount of space you gave me in the last issue of your valued publication.

"Allow me to offer my very sincere thanks, both to you and to my friend Fred Troutt who wrote the article.

"As you know, I have long been an avid reader of the Moving Picture World and I have always found it sincere, ably edited, and very helpful.

"The splendid support it has accorded me since my election is extremely pleasing and I assure you that you will never find me ungrateful.

"Thanking you again, and with every good wish to you and your publication, I am,

Sincerely yours,
ELI WHITNEY COLLINS."

Thank YOU, Mr. Collins!

WILL BOB KANE step up to the platform and receive a shiny, bright medal for being a smart boy? We are giving you this medal, Mr. Kane, because you have elected to do things in the right way. At the present moment you are producing "The Duke of Ladies" for First National. The story is based on an Oppenheim yarn, and you had Paul Bern do the adaptation. You gave the direction to Lothar Mendez, one of Germany's best. You have in the cast Lya de Putti, Lois Moran, Olive Tell, Mary Brian, Ben Lyon, Ian Keith and Sam Hardy.

That, my boy, is a CAST.

Haas is your art director. Hallor is your cameraman. So much for that.

* * *

You have associated with you as general manager George F. Dembow. He knows his groceries.

You might have shopped around, Mr. Kane. You might have done your talent and brain buying at the bargain counter. It is easy for an independent producer to do that. But you didn't. With your organization, small by comparison, you are doing things worthy of a company of far greater resources. You are not fumbling. You are working on a pattern which bears the legend "A Good Picture."

* * *

The other boys in the class will be glad to see you get this medal, Mr. Kane. You deserve it.

THE front cover of the Paramount Showman's Manual carries this note. "This bulletin is not designed to sell you Paramount Pictures. It is designed to help you sell Paramount Pictures to the public." In those two sentences there is a big story.

Too often the direct-by-mail paper of the picture business is an ill-concealed attempt to sell the exhibitor the product, instead of showing him how the product can be sold to the public. Paper which does this not only prostitutes its mission, but overlooks the biggest selling factor of all—HOW a picture can be put over to make money.

Starting off with the above preamble the Paramount Showman's Manual proceeds to do its stuff as advertised. The current Manual, Number 10, carries the HOW on nine different productions. In some cases it carries the exploitation HOW of pre-released pictures, so that some of the ideas incorporated in the Manual are shown as already worked and workable.

One feature alone carried in this Manual is worth standing up and shouting about. It is the new line of Paramount posters which permits imprinting extra program features. An exhibitor who wants to feature vaudeville or any special or added attraction can do the job by simply taking the Paramount posters or window cards and imprinting the necessary material on them.

This is a saver of time and money, for the paper itself and the cost of getting it before the public. One stand with this paper does the work of two. And it presents, with full poster effect, the program as a unit.

This kind of help, to our mind, does more to sell pictures to an exhibitor than all the adjectives in the world.

* * *

That's the job the Showman's Manual does throughout. It specifically and actually helps the showman put it over. The Manual is produced by the Paramount advertising department, under the supervision of Russell Holman, Advertising Manager. It is illustrative of the specialized manner in which Sidney R. Kent's highly developed man power is on its thorough way.

IF the movement toward America keeps up, Germany will shortly be de-directorized. There is hardly a lot at present without a German director at work on it. The latest arrival to our shores is F. W. Murnau who leaves New York this week to produce under W. R. Sheehan at the Fox Coast studios.

Much is expected of Murnau. The director of "The Last Laugh" and of "Faust," a print of which he brought over with him, will go to work on a picture suggested by Herman Sudermann's novel, "A Trip to Tilsit." It will be most interesting to watch Murnau's made-in-America contribution to the screen.

He is a most receptive individual. His arrival in the States was appropriately marked on last Wednesday night by a dinner which William Fox tendered him at the Ritz-Carlton. Murnau listened to every word said there as if the air were full of great ideas and unless he hung upon each syllable one idea, one bit of advice might escape him. As Arthur Brisbane, who spoke at the dinner, once said, "Nobody ever LISTENED himself out of greatness."

William Fox spoke of the growth, by mass and class, of the entertaining power of the screen. It was a proud night for him. He realizes that the move on which he is embarking will have a tremendous influence on pictures as an international art.

* * *

Did William Fox, when he entered the business twenty-four years ago dream of a night like this? He must have. On a peg like this he must have hung his hat.

* * *

Murnau listened also to ex-U. S. Senator Charles A. Towne and the Hon. Daniel F. Cohalan. Then we all heard him say that he looked to the youth and freshness of America to help him do the things expected of him.

Six feet three of real man as well as of real director are moving on to Hollywood.

The guests at this distinguished occasion were:

Tax Commissioner George Henry Payne, Toast Master; U. S. Senator Royal S. Copeland, German Consul General Dr. Karl von Lewinsky, Hon. Alexander P. Moore, General Charles P. Summerall, Admiral Charles P. Plunkett, William Fox, Hon. George W. Olvany, Arthur Brisbane, Admiral Louis Josephthal, Hon. Daniel F. Cohalan, Jack G. Leo, Charles Hanson Towne, Ameil Fuchs, John C. Eisele, John A. Noble, Herman Metz, Cortland Smith, Charles Pettijohn, Hon. Charles L. Guy, Ex. U. S. Senator Charles A. Towne, Hon. Alfred J. Talley, Lothar Mendez, Arthur Draper, Robert E. Sherwood, Louis Untermeyer, Peter J. Brady, Robert H. Davis, Allan Dwan, Dr. Gerhardt Lutken, German Consulate, Geoffrey Bonnell Taylor, James F. Egan, J. Francis Atterbury, Prof. Robert Herndon Fife, Henrik Willem van Loon, Prof. Lawrence McLouth, Vivian M. Moses, Symon Gould, Sime Silverman, Hon. Charles A. Oberwager, Karl Bickel, Clayton P. Sheehan, Martin J. Quigly, William S. Johnston, William J. Reilly, L. C. Stratton, Pete Harrison, Truman Talley, Maurice Kann, Lloyd Allan, E. Klaessig, Joe Mitchell Chapple, Edward E. Pidgeon, Charles Belmont Davis, Richard Watts, Jr., Thomas Wood, Laurence Reid, Christie R. Bohnsack, Arthur James, F. Winn-Jones, Roscoe McGowen, Lawrence Moan, Russell Dyer, Douglas Tauszig, Milton Schwartz, Mason Peters, Fred Schrader, Arthur Unger, Quinn Martin, Rochus Gliese, L. H. Rothchild, Nat King.

Flashlight photograph of dinner tendered to F. W. Murnau, prominent German director, by William Fox at the Ritz-Carlton Hotel, Wednesday evening, July 7.

Tell Us and We'll Tell the World

On the West Coast

Lasky Pleased Over Discovery of Roosevelt's Double
Big Production Schedule at De Mille Studios
Burn Five-Story Structure at M-G-M Plant

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Miranda to Title "Amateur Gentleman"

J. Boyce Smith, Jr., general manager of Inspiration Pictures, has engaged Tom Miranda to do the title work on "The Amateur Gentleman," the current Richard Barthelmess feature scheduled as a special on First National's Banner Group for Fall release. Miranda is one of the best known title writers in Hollywood and was recently under long contract to Fox and M-G-M.

"His Wife's Husband" Completed at Columbia

"His Wife's Husband," in which Ned Sparks plays a featured comedy role, is now in the cutting rooms at the Columbia Studios, production having been completed last Saturday. Sparks portrays the part of a burglar and his characterization is said to be one of the best performances of the year.

Barsky Signs Reed

Ione Reed, who has the reputation of being a dare-devil horsewoman, has been signed by Bud Barsky Productions to play the female lead in a series of eight Westerns featuring Al Hoxie, under the direction of Paul Hirst.

JEANIE MACPHERSON
Who is preparing the scenario for Cecil B. De Mille's "King of Kings."

"Attaboy" Filming Finished

THE first comedy special of the Monty Banks Enterprises for Pathe, "Attaboy," is in the editorial stage. Monty's initial vehicle, a newspaper story and first of a series of twelve features under a contract with Pathe, reached the end of camera work last week with the taking of location scenes.

Supporting Banks were Virginia Bradford, Mary Carr, Henry Barrows, Virginia Pearson, Lincoln Plummer, Earl Metcalf and others, directed by Edward H. Griffith. Jack Mintz was technical director on the picture, which was produced chiefly in the Banks Enterprises' leased quarters at the Hal Roach studios. Charles Horan is scenario chief of the unit.

Monty, Griffith and the producer, A. Mac Arthur, are at work now on the editing and titling of the picture and making of inserts.

* * *

Living "Roosevelt" Viewed by Lasky

Frank Hopper

"I am tremendously enthusiastic over the discovery of Frank Hopper, who has been selected to play the role of Theodore Roosevelt in "The Rough Riders,'" said Jesse L. Lasky, first vice-president of Famous Players-Lasky shortly after his arrival in Hollywood from New York.

"I did not believe that such a perfect double as Mr. Hopper is could exist. He is well nigh perfect, and it really gives one a start to meet him. Because of his discovery, we feel that the last obstacle to the filming of 'The Rough Riders' as a great epic of Americanism and American life, has been removed. Victor Fleming, who will direct, and Hermann Hagedorn, biographer of Roosevelt, who is writing the screen story, are also extremely pleased at obtaining such a living double."

* * *

Preparing "Private Izzy Murphy"

HENRY LEHRMAN, recently added by Warner Brothers to their directorial staff, will megaphone George Jessel's first starring production, "Private Izzy Murphy."

Lehrman is well known in motion pictures, having been identified with the business for the past ten years. He has produced over 400 pictures, his latest connection being with Fox, as Director-General of Comedies at their west coast studio, where he supervised approximately 36 pictures.

* * *

Carr Signs with Warner Bros.

THE signing of Nat Carr to play two big roles in two Warner Brothers productions has been announced by Raymond L. Schrock.

Carr will appear with Vera Gordon and George Sidney, in the all-star cast of "What Happened to Father" and again with Vera Gordon in George Jessel's starring film "Private Izzy Murphy."

The first of these pictures brings together three of the most popular comedy players of the silver screen and will form one of the greatest screen trios ever assembled in one picture.

Holmes Cast for "My Official Wife"

Stuart Holmes, having finished two important roles at the Warner Studio, he has earned for himself another big part in Paul Stein's first picture, "My Official Wife," which will feature Irene Rich and Conway Tearle.

Holmes played the King in John Barrymore's last starring picture, "Manon Lescaut," and was awarded a part in Lloyd Bacon's production of "Broken Hearts of Hollywood."

Maxwell Shane with Harry Langdon Unit

Maxwell Shane, formerly on the First National publicity staff, has left that organization to handle the publicity of the Harry Langdon Corporation. Mr. Shane will take over his new duties this week with offices at the new First National Studios in Burbank where the Langdon comedies will be produced.

"Yes Man" to "Strong Man"

Harry Langdon's latest starring vehicle temporarily titled "The Yes Man" has been finally retitled "The Strong Man." This production has just been completed at the United Studios.

NOAH BEERY
Well-known character actor who has returned to Paramount's Hollywood Studios.

IRENE RICH
She will be featured with Conway Tearle in Warners' "My Official Wife."

Five Story House Burned for Film

With the aid of five hundred firemen and thirty-two pieces of fire-fighting apparatus from the Los Angeles Fire Department, a spectacular blaze that consumed a large, five-story structure was filmed last Thursday at the Metro-Goldwyn-Mayer studios for a scene in "The Fire Brigade." This is the picture which Hunt Stromberg is producing with the aid of the International Order of Fire Engineers.

The fire proved to be one of the most spectacular and hazardous scenes ever photographed for a motion picture, and was only made possible by the fact that the enterprise was placed entirely in the hands of Fire Chief Scott, Chief Jay W. Stevens, fire marshal of California, and their aides.

William Nigh, who is directing the production, was in charge of fifty cameras, placed at pictorial angles to catch every possible effect of the blaze. May McAvoy and Charles Ray, Tom O'Brien and others appeared in the scene with the firemen.

Loring and Lighton To Prepare "Wings"

On their return this week from Europe, Hope Loring and Louis D. Lighton, recently acquired Paramount contract scenario team, were assigned by associate producer Hector Turnbull to the task of preparing the script for "Wings." They will begin work immediately with John Monk Saunders, author of this story of the air battles of the world war, and with William Wellman, who will direct it.

Noah Beery Returns

NOAH BEERY, famous character actor, has returned to Paramount's Hollywood studio from New York where he has spent the last several weeks before motion picture cameras in the company's Long Island studio. Returning with the giant hero-villain of "Beau Geste" were Mrs. Beery and Noah Beery, Jr., aged twelve.

* * *

Tiffany Leases Space

TIFFANY Productions have added one company to the number currently or recently leasing space in the Hal Roach studios. The Monty Banks Enterprises, starring Monty Banks in "Attaboy," have their permanent home there.

* * *

Hoffman Back from East

MILTON E. HOFFMAN has returned to his duties as executive manager of the Paramount studio, following a two weeks' trip to New York. Mr. Hoffman went East with Hector Turnbull, associate producer, and returned with Jesse L. Lasky, first vice-president of the corporation in charge of production. Turnbull will not return for two weeks, due to the serious illness of his daughter Ruth, who is in a New York hospital.

* * *

Johnston on His First "U" Film

EMORY JOHNSTON is now in the midst of the first of nine pictures he will produce and direct for Universal Pictures Corporation. The picture, written by the director-producer's mother, Emilie Johnston, is entitled "The Fourth Commandment."

Belle Bennett is playing the featured role. June Marlowe, Raymond Keane, Mary Carr, Henry Victor, Claire Du Brey, Frank Elliott, Luella Carr, Wendell Phillips Franklin and others are also in the cast.

* * *

Briskin Starts New Production

SAM J. BRISKIN has signed the following players for "Unknown Treasures" which went into production this week: Robert Agnew, Gladys Hulette, Gustav Von Seyffertitz, Jed Prouty, John Miljan and Bertram Marburgh.

* * *

Betty Jewel Signs With Paramount

BETTY JEWEL, one of the most sensational finds of the past year, has been signed to a long term contract by Paramount. Miss Jewel recently arrived from New York, and is to be assigned in a few days to a big role on the Paramount lot. She made her start on the Fox lot three years ago, and leaped into prominence in "Partners Again."

Jerome N. Wilson, author and scenarist, with Mrs. Wilson—Agnese ("Pat") McKenna, also a writer—prior to setting out from their home for First National's West Coast studios at Burbank, where Mr. Wilson's latest story, "It Could Have Happened," is being filmed with Colleen Moore in the starring role.

MILTON E. HOFFMAN
The Executive Manager of the Paramount Studio has returned from a two weeks' stay in New York.

Big July Schedule At De Mille Studios

Commencing July 1, the De Mille Studios will begin on a schedule of six productions in preparation or in the filming, and three pictures in the stages of cutting and titling.

The three now in the cutting rooms are: "Young April," directed by Donald Crisp; all star cast; scenarists, Jeanie Macpherson - Douglas Doty; cameraman, Arthur Miller. "Risky Business," director, Alan Hale; star, Vera Reynolds; scenarist, Beulah Dix; cameraman, James Diamond; and "Giglio," director, William K. Howard; star, Rod Le Rocque; scenarists, Garrett Fort-Marian Orth; cameraman, Lucien Andriot.

Those in preparation are: "The King of Kings," director, Cecil B. De Mille; all star; scenarist, Jeanie Macpherson. "The Yankee Clipper," director, Donald Crisp; all star; scenarists, Garrett Fort-Douglas Doty. "Corporal Kate," director, Paul Sloane; star, Vera Reynolds; scenarists, Marian Orth-Albert Levino. "White Gold," director, William K. Howard; star, Jetta Goudal; scenarists, Charles Logue-Mary Alice Scully; and "Cruise of the Jasper B," director, James Horne; star, Rod La Rocque; scenarists, Bertram Millhauser-Taylor Garnett.

"For Alimony Only," starring Leatrice Joy, is now being filmed with William C. De Mille at the megaphone. Lenore Coffee wrote the script. Arthur Miller is the cameraman.

King Baggot, originally slated to direct Jackie Coogan in "Johnny Get Your Hair Cut," has been called back to Universal.

Our Stock Market · · · · By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE High	1925 RANGE Low	1926 RANGE High	1926 RANGE Low		PAR	July 1 High	July 1 Low	July 2 High	July 2 Low	July 3 High	July 3 Low	July 5 High	July 5 Low	July 6 High	July 6 Low	July 7 High	July 7 Low	Sales for Week
83½	51¼	76¼	64	(a) Balaban and Katz	25	72⅞	72⅝	72½	73 *					72½	72¼	73	72⅞	588
118	104¾	114⅛	106⅝	Eastman Kodak	no par	111⅛	111	113⅞	111¾					114⅛	113⅜	113½	112⅝	10,700
114¾	90¼	127½	103⅛	Famous Players Common	no par	117¼	116¼	118	116⅞					117⅛	116	117	115¾	13,600
120	103⅞	124	115	Preferred	100	120	121⅛*	120½	120½					120⅜	120⅜	120⅝	120⅝	600
11½	4¼	7¾	3½	(b) Film Inspection	no par	6¼	6	6½	7 *					7¼	7	7⅜	7	3,100
110	100	107	96	First National Pictures, Pref.	100	104½	103½	103	104½*					104	104½*	104	104	500
85	68½	85	55⅛	Fox Film "A"	no par	72½	71¼	73	72					73¼	72⅝	74	73	23,000
32	26	34⅜	19	(b) Fox Theatres "A"	no par	26½	25¾	26¼	26					25¾	25¼	26⅛	25⅞	6,100
14½	13	15½	9	(b) International Projector	no par	11	14 *	11½	14 *					11½	14 *	11½	14 *	.....
44¾	22	41	34¼	Loews, Inc.	no par	37⅝	37½	37½	37⅜					37⅞	37½	38	37⅝	4,300
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23¼	23¼	23½	23⅜		Stock			23¼	23½*	23¼	23½*	300
20½	19⅝	23½	19	Motion Picture Capital	no par	20½	20½	21	21		Exchange			20¾	21¼*	20¾	20	900
90¾	70	83	45¼	Pathe Exchange "A"	no par	56½	55¼	57¾	56¾		Closed			58	57	58⅞	57½	8,300
(e)—	—	40	18½	(c) Roxy Theatre (Units)	——	26	26	26	25½					26	25½	26	25½	(e)
..	..	12	2½	Roxy Theatre, Common	no par	6	7 *	6	7 *					7	6¾	6	7 *	(e)
65	45	65¼	45	(d) Stanley Co., of America	no par	64	63½	63⅜	63¼					64½	63¾	65¼	64	3,829
13	5⅜	14	6¼	(b) Trans-Lux D. P. Screen	no par	9	8½	8⅞	8¾					8⅝	8⅝	8¾	8½	3,600
..	..	100	88	Universal Chain Theatres	ctf.	95	100 *	95	100 *					95	100 *	95	100 *	(e)
47	24	41	29⅞	(b) Universal Pictures	no par	34¾	34⅝	34¼	34¾*					34	33⅛	34¼	34¼	700
103½	94⅞	97⅜	90	1st Pref.	100	97	97	94	97 *					97	97	95	95	300
22⅞	17½	18⅛	12	Warner Bros. "A"	10	14⅞	14⅞	14⅝	15 *					14¾	14½	14½	15 *	1,200
19	13½	14¼	8	(b) Common	no par	9½	10 *	9½	10 *					9⅞	9½	9¼	9¼	300

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.

Dividends

A weekly list of all dividends declared but not yet paid:

Balaban & Katz—Com. (monthly) 25c payable Aug. 2. Holders of record July 20.

Balaban & Katz—Com. (monthly) 25c payable Sept. 1. Holders of record Aug. 20.

Balaban & Katz—Com. (monthly) 25c payable Oct. 1. Holders of record Sept. 20.

Famous Players—Com. (quarterly) $2.00 payable Aug. 2. Holders of record July 15. Books will not be closed.

Famous Players—Com. (quarterlly) $2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) $2.00 in Common Stock, payable Aug. 15. Holders of record June 30.

Fox Film Corp.—Com. A & B (quarterly) $1.00 payable July 15. Holders of record June 30.

Motion Picture Capital—Pfd. (quarterly) 50c payable July 15. Holders of record July 1.

The Curb Market

A FEW days ago we stopped in at the New York Curb Market to see how things were going along. Six of the stocks listed in "OUR STOCK MARKET" are actively traded in on the Curb, so it is well to keep in touch with conditions now and then. The Curb is modeled after the New York Stock Exchange and trading at times is very active.

There are two Trans-Lux Daylight Screens in use on the floor of the Curb Market at all times. They are used to project the quotations as they come from the ticker. A regular stock exchange Ticker is used, but instead of the paper tape ordinarily used, the quotations are printed on a celluloid tape. This tape is then passed through a projector and thrown on a Trans-Lux Screen about ten feet in front. These Screens can be read from any part of the brightly lighted floor. Every transaction is immediately recorded. There are five of these Screens in use on the floor of the New York Stock Exchange.

In looking over the list of stocks in which trading is authorized in the Curb we noticed several of the old time film company stocks. Some of them had not actually been sold on the Curb for several years, while others had been offered occasionally at a price, but no bids received. Of course most of these concerns are out of business, with only a few old negatives as possible assets. Nevertheless, there are some people still holding on to the securities and once in a while offering them for sale, still hoping against reasonable hope.

Why do people continue to hold them? Is there any possibility of any of them ever paying even a few cents a share? We hardly think so. Most of the concerns were heavily capitalized and even to pay a little on each share would require a considerable amount of cash. The only value any of these old securities would be as part of a collection showing the financial progress of the motion picture business. The pendulum has swung and these "scraps of paper" are relics of the past.

The Week on 'Change

THIS week the various Exchanges were only open four days due to the celebration of Independence Day on July 5. The undertone of the market, however, was strong and Film Stocks held up with the rest.

Eastman Kodak, Common, made a new high for 1926 of 114⅛ on July 6.

Stanley Company of America went through its previous high for 1926 established after marked activity on June 18, to 65¼. Sales for the week amounted to 3,829 shares. The close on July 7 was near the high for the week.

First National Pfd. eased off from last week's prices, with very few shares changing hands.

Fox Film "A" was by far the leader this week. Sales for the four days of this week exceeded the total sales of last week. Quotations on the stock also jumped, with a high of 74 on July 7. This price was more than 3 points above the previous week's close.

Pathe Exchange was higher all week, fluctuating between 55¼ and 58⅞. Considerably more stock changed hands than last week.

Whether there will be a falling off in quotations during the summer is yet to be seen, but the trend for the next couple of weeks appears to be upward.

ADD THIS TO YOUR CHART
Average Price, July 7, 63

The Second Annual National

August **Greater Movie Season** 1926

Celebrating the Motion Picture's Thirtieth Birthday

Making G. M. S. a Civic Celebration

By WILLIAM J. RAYNOR

General Chairman, Cleveland Greater Movie Season Campaign

WITH motion pictures the greatest influence for good in American life today, it is no more than fitting that the inauguration of a Greater Movie Season should be a community celebration rather than a campaign on the part of exhibitors to interest patrons in the remarkable strides which have been made during the year in photoplay production.

There is so much to the photoplay, reaching as it does into the home and heart of nearly every man, woman and child, that it is our duty at least to once annually inaugurate in some way that will permit the public to rejoice the new season which starts with the advent of August.

In Cleveland, a "key" city, and one of the most advanced municipalities in the country, we plan not only to give the exhibitor, producer and others interested directly in motion pictures, an opportunity to help celebrate the dawn of a new season, but we are going beyond this—far beyond it—by making the Greater Movie Season a civic celebration which I believe will attract upwards of 100,000 persons to our principal thoroughfares on the opening night, and make them think during the remainder of the tepid August days of motion pictures.

Mardi Gras Planned For August 2

Our plan is to stage a gigantic Mardi Gras on the night of August 2 as the formal opening of Greater Movie Season. Picture, if you will, Euclid avenue, our leading thoroughfare, thronged with a gay, care-free host of thousands, hundreds in costumes, throwing confetti, laughing, singing, dancing as a colorful pageant wends its way from the Public Square to 105th street, bands blaring, floats competing, beautiful girls in costume waving greetings to the crowded sidewalks.

That's what we propose to do in Cleveland. There is so much to the campaign and its possibilities that it is difficult to write about. Needless to say, the motion picture theatres of Cleveland, I predict, will establish a new record for receipts for the first week in August.

To do what we are doing requires an immense amount of work, but then, the results will be tremendous. Each theatre will have in the pageant a motor float; so will some of the exchanges. So will hundreds of private owners of automobiles, for we are going to award prizes for the best decorated motor car.

Merchants along Euclid avenue will be requested by a representative committee to decorate their stores; to give prizes for the mummers, which will be displayed in the windows. A Merchants' committee will be formed for the purpose of co-operating. The newspapers of the city will give the event the widest kind of publicity. The Cleveland Plain Dealer has signed up to conduct our contest. Already this newspaper has mapped out plans to advertise its part in the Greater Movie Season and in the contest which is a part of it. The other newspapers in Cleveland, certain of the widespread appeal of the Mardi Gras, have consented to assign men to the job of preparing daily stories of development.

Neighborhood Houses Not Overlooked

In order that every neighborhood theatre may have its share of attention on that night we are having the costumed-contestants and automobile entrants in that vicinity report at the neighborhood theatre, then follow the theatre float to the public square.

A Judges' stand will be constructed, where the worshippers of King Momus and the motorists will be judged by representative citizens. Appropriate prizes will be awarded to the best dressed entrant, man and woman; to the funniest costumes, and to the best imitation of a film star.

The Cleveland Mard Gras commemorating the opening of Greater Movie Season will in reality be started at noon. Our first move was to obtain permission from the Building Association Superintendents' Association to release 10,000 balloons from the roofs of the principal buildings at noon of that day. A number of these balloons will carry passes to the various theatres. But our principal event of the opening will be the Mardi Gras. We plan to have the Public Square, near the Lake, elaborately lighted. Special lighting facilities will be used for Euclid avenue, and all will have the suggestion of the movies.

This is but one of a series of features planned in Cleveland. There are so many angles; so many possibilities to this project that it is impossible to consider them all at one time. And the result to the theatres, both large and small, will be such that I firmly believe the motion picture theatres of Cleveland will estabish a new high record for August, 1926. There can be no other result, for with the entire city thinking and talking motion pictures, watching the antics of competitors in costume and the colorful parade, results will be tremendous.

This one phase of a city campaign alone, coupled with theatre decorations and the distribution of novelties would be sufficient to make any movie season a greater one, but there are more stunts planned, more appeals being prepared—appeals that will mean more business not only for one week in August, but for the entire month; or in other words until we merge into the regular theatre season.

New York City

New York City exhibitors have elected Joseph L. Plunkett, managing director of the Mark Strand Theatre, General Manager of their Greater Movie Season Campaign and have worked out a plan for celebrating the season that might be used to advantage in many other cities.

There will be only a small general fund, to pay for minor expenses, to which all theatres will contribute. Instead of contributing to a large fund, each exhibitor will spend his own money in his own way to put his theatre over during the Greater Movie Season Campaign. The general committee will function to see that all theatres operate uniformly but it will leave to the individual exhibitors all plans for individual participation.

Each theatre that now uses newspaper advertising will increase that space to advertise Greater Movie Season as it is being celebrated in that theatre.

Each exhibitor will buy his own posters, banners, pennants, trailers, heralds, novelties and other accessories. In this way the success of each theatre will be in direct ratio to the individual effort exerted by that theatre. The theatres that have a large appropriation will profit directly from that appropriation.

In this way even the smallest theatre can take part in the campaign, even though its participation is limited to the purchase of a few one sheets, some cards and a banner.

In some cities where there are disagreements between exhibitors as to the amount that each theatre should pay into the general fund, this New York City plan may solve the difficulty.

Oklahoma

Oklahoma will put on a state-wide Greater Movie Season celebration. Tulsa already is organized with Everett Johnson, of the Orpheum Theatre, as General Manager. The Oklahoma State managers are A. B. Momand of Shawnee, R. E. Griffith of Oklahoma City, Fred Pickreal of Ponca City, and Charles Sassen, District Manager for Publix.

Maryland

The Motion Picture Theatre Owners of Maryland at a meeting at the Emerson Hotel on Thursday, endorsed the Greater Movie Season Campaign and agreed to contribute to its support.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

City Patrons Will Respond to Jazz As Well as the Small Town Customers

ABOUT eighty per cent. of the special exploitation stunts come from the small towns, and unless you stop to think a moment, this may seem to be a strange condition, but a study of the situation explains the greater activity of the small town man.

In a suburban house in the city, and in the town of larger than medium size, there are so many persons to draw from that a sufficient patronage may be gained to support the house and probably show a proofit without unusual stunts. A sufficient number of persons will respond to the usual appeal of the house front, modest billing and perhaps newspaper advertising to keep the balance sheet out of the red ink.

In a small town a manager must drag them out if he is to get a patronage sufficient to show a profit. Often he must reach out into the smaller towns. More than one small town man has reported an attendance on a single picture larger than the actual population of the town itself.

Intensive Development

The answer, of course, is that an exceptional picture, extra well advertised, has drawn perhaps several hundred from the surrounding towns. Something like this had to be done if the special picture was to be played to a profit.

This department has a keen admiration for the small town manager. He may be a joke to the film salesman, but he is the backbone of the exploitation end, and more than one small town manager has taken the suggestion of a high priced exploitation man and more than doubled its pull through better handling.

We have less admiration for the man who better situated does not drive to the limit for business merely because he can show a profit without hustling.

There are hundreds of houses, some of them showing a reasonable return on their investments, that are throwing money into the sewer. They play to perhaps sixty per cent. of their capacity without effort. They are content to let the remaining forty per cent. lie idle, though a little hard work would sell a considerable proportion of these empty seats to persons who might come were they properly approached.

Not to sell these seats is waste not only of immediate opportunity but prospective profits. Coaxing new patronage not only gets that money, but often if you get one man into your house he will go out and send others in through his verbal advertising.

It takes time and effort to put over exploitation stunts, but if these stunts can double the business at a small cost, the manager who does not use exploitation regularly is unfair to himself, or if he is manager for another, unfair both to himself and his employer.

Sell to the Limit

Exploitation stunts do not have to be costly. They need not entail a great amount of work.

August starts a new Greater Movie Season. Why not make it a greater profit season? Why not resolve not to rest content until you have sold the largest possible number of seats? Don't be content to break even. Be content only when you need the standing room sign at least four nights a week.

Sell every item of the program, sell it intensively and sell it continuously.

If the "yap" managers can do it, why can't you "city fellers?"

Kress Develops New Store Cooperative

Mindful of the fact that what the other fellow does costs nothing, Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., has his eye out for the co-operative stunt.

His latest lead is a dry goods hook-up that got him nearly a three-inch double column box in a leading dry goods store's advertising for a week. If you get the women, you get the men, and you can get a woman better in a dry goods advertisement than you can get in the theatrical page. If she wants to see a show she will read the theatre ads, but if you can pop out at her in a store ad you get her even though she may not be thinking of a show.

The chief item of the store's advertisement the opening day of The Old Army Game was a line of party frocks at $19.95. This took about a third of a page; a four fifteens.

Directly below was a three line bold display "Don't fail to see and hear Esther Edmondson, Riviera Theatre Today" with "Tomorrow and Saturday" in smaller type running into the announcement that was with Maynard's Serenaders and "The Old Army Game." Then came the real punch. "She will be attired at every performance in a dress selected from this lovely group we are offering now for $19.95."

The stunt probably sold three or four times as many tickets as the regular display ad the house used, and it not only cost nothing, but Esther got the dress. It sold dresses, too.

You can work this in a town of any size and get a free ad and a window display. What more can you ask for nothing but an idea?

Keep after Greater Movie Season with everything you've got. Get the new season off to a start that will last. Don't take anything less.

TWO WINDOWS FROM THE PALACE THEATRE, DALLAS, TEX., FOR BROWN OF HARVARD

On the right is a candy store window playing up Mary Brian, who hails from Dallas, while the left hand shot shows the window of a music store with the musical accessories to a college education. The football angle was played up in the window of a sporting goods store, and all three helped materially to boost business.

Old Ideas Worked Well in New York for Aloma

Time Tried Devices Helped Gilda Gray

With two house men and Gilda Gray's personal publicity man all working on Aloma of the South Seas at the Rialto Theatre, New York, a very extensive campaign of publicity was put over, but absolutely nothing new was brought forward. Apparently there was not one new idea in the three of them. We shall have to wait until Aloma hits the small towns before we get some new slants.

But the stunts made up in number what they lacked in originality, and Miss Gray's appearance was broadly advertised. Here are some of the gags used:

Laundry inserts were used by three laundries, each taking 10,000 slips. These were not shirt boards, but straight halftones of the star in dancing costume that was not at all in character with the play.

Tape measures giving the measurements of the star and the Venus of Milo were put out to lingerie stores and hosiery shops. The order was for 120,000.

One Sunday 1,000 "Closed for the Day" cards were put out all over town.

Soda fountains were labeled with 5,000 Gilda Gray Shake posters.

Printed napkins were placed in cafeterias with "When you're through here see—"Ten thousand of these were used.

Ten thousand race track tip sheets were put out at the local tracks. The front and back carried: "Free special. Sure winner inside." Inside were the two words, "Gilda Gray," without mention of the play or theatre. Someone tripped up hard here.

A similar number of "baseball throwaways" were given out at the two ball parks. These carried a cut of a batter and the words "A hit" in addition to the theatre announcement.

Happiness candy was tied to Gilda Gray Bon Bons, with windows displays in 75 stores. About a ton of candy kisses were supplied to be distributed by girls from chartered busses.

A tabloid and a shoe store were tied to a distribution of 300 pairs of silk stockings to the girls whose legs were approximately the Gray measurements. The store was also supplied with a trailer showing Miss Gray trying on a Gilda Gray Sandal. This was run with the regular trailer on Aloma in the window of each of the several branch stores. The Evening World was tied to an illustrated strip for a week, and there were hookups to a pineapple drink and to ukuleles.

A dummy painter was raised on the flagpole of the Rialto, and a captive balloon with a 60-foot pennant and a dummy of the dancer was above the house. Thirty paintings were landed in drug stores to sell a cosmetic glove and Gimbel's used a display of six dresses.

It was an extensive campaign.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Borrah Minevitch, the harmonica expert, was brought out in an entirely new act as the chief musical feature of the program, which had Milton Sills in "Puppets" as the feature photoplay. The Minevitch presentation consisted of musical selecton by Borrah himself and a harmonica orchestra of 32 boys which he has just gotten together.

The complete program ran 1 hour and 54 minutes, of which time the Sills feature took up 1 hour and 20 minutes. Eight minutes was given to the topical review of current events, thus leaving 26 minutes for the musical incidents.

Incident No. 1 was "Old Folks at Home and in Foreign Lands," especially arranged by Roberts and programmed as an international transcription of the American folk song in the musical idiom of 8 nations. This was done by the orchestra, with Willy Stahl conducting. Art titles were run on the screen for each country represented. The lights included 2 moonlight blue bridge floods on the orchestra and side drapes; 2 dome floods of blue on the orchestra; green stars in coves; green 1,000 watt lamps focused on ceiling; green foots on the 2 stages with the red foots one-half on the large stage. This overture required 8 minutes.

Estelle Carey sang the selection, "When You're Away" from "The Only Girl" (Herbert). Miss Carey appeared on the apron of the orchestra stage with the following lights: 2 dome floods of blue on the musicians; 2 bridge lamps of violet covering all the drapes that closed in the small production stage; lemon spot on the soloist from the dome. Three minutes for this number.

After the topical review came Borrah Minevitch, programmed as the world's foremost harmonical virtuoso, late feature of "Sunny" and his symphonic harmonica ensemble of 32 soloists. The orchestra played a few measures of "Who" from "Sunny" as an introduction and then Minevitch appeared in front of the black curtains on the small stage and opened his act with a harmonica solo. He then made a brief announcement introducing his orchestra and the black curtains opened revealing the boys seated on two platforms and dressed in white sailor uniforms. The ensemble played a melody which had been arranged by Minevitch as a symphony. Following this Minevitch played another solo and the act then finished with another symphonic selection by the harmonica ensemble. The act was backel up by a silver streamer drop and upon this was thrown a color wheel at various parts of the incident. At either side of the platform was a mirror mosaic vase filled with silver leaves. Fifteen minutes was the running time of this incident.

GIRLS MANNED THE ENGINE FOR THE STILL ALARM

Instead of the usual old-time "steamer" on the Universal picture, the America Theatre had a motor truck and this was manned mornings by the usherettes, who dashed about the downtown streets. It helped business a lot.

Capitalized Costume To Sell Kiki Tickets

Norma Talmadge's gamin costume in Kiki was made the focus of exploitation at the Wells Theatre, Norfolk, Va., with a dressed doll contest the chief feature.

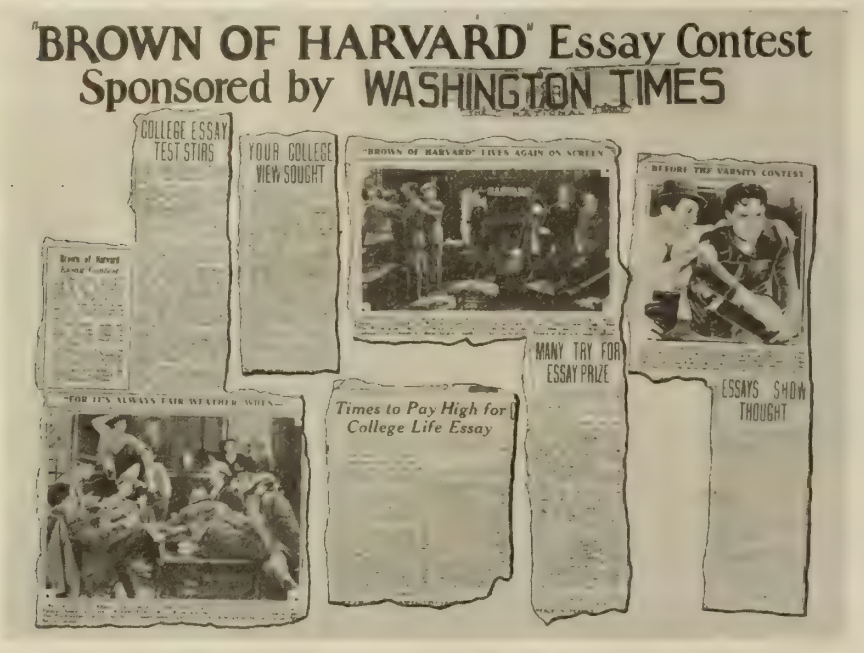
Prizes ranging from a wilton rug to a fountain pen, eleven in all, were donated by the merchants who came into a co-operative page. The merchants donated the prizes and paid for the space, and still felt they had the large end of it.

The dolls were displayed in the window of a beauty shop, which was one of the co-operators, and were in sufficient variety to make a very attractive display.

To tie in, a woman was put on the street to carry a suitcase lettered for the attraction. She was dressed in the same costume and carried a Kiki doll for further emphasis.

Just what became of the dolls is not reported, but we presume that the prize winners became the property of the merchants who donatel the prizes. Where the non-winners are not returned to the contestants, it is an excellent scheme to send them to the institutional children; having this understood before the contest opens.

Australian Manager Uses Contests for a Program


"BROWN OF HARVARD" Essay Contest
Sponsored by WASHINGTON TIMES
COLLEGE ESSAY TEST STIRS
YOUR COLLEGE VIEW SOUGHT
"BROWN OF HARVARD" TALES AGAIN ON SCREEN
BEFORE THE VARSITY CONTEST
MANY TRY FOR ESSAY PRIZE
ESSAYS SHOW THOUGHT
Times to Pay High for College Life Essay

SOME OF THE RETURNS ON A BROWN OF HARVARD CONTEST

Loew's Palace Theatre gave the Times $200 for prizes in an essay contest on Why Go to College. This is only a portion of the display, but it swung much more than $200 in space and many times that much business.

Australian Contests Interest in Program

Phil Hayward, managing director of the Majestic and Strand Theatres, Auckland, sends in another packet of programs to show that he is a managing editor as well as a managing director. He makes his twelve-pager thoroughly interesting by printing plenty of readable matter, but his best bet is a series of competitions, which are not merely circulation stunts, but house helps.

For example he revived the ideal cast for one week. This will give him a line on patron preferences not alone for the stars, but the supporting players, since naturally the contestant names his favorite players for hero, heroine, comedienne, comedian, vamp, villain, character man, mother and child.

In another contest prizes were offered for the most constructive suggestions on house improvement, and in another a prize was offered for the most constructive suggestions on house improvement, and in another a prize was offered for the identification of a coming release by means of a cut. The cut was for The Unholy Three, but the answers suggested that the list of coming attractions had been very thoroughly studied.

Keeping the interest alive from week to week not only sells the patrons the attractions, but it supplied the management with a splendid line on patron-reactance. That alone was worth many times the small cost of the prizes. They are not asleep down in Australia. Quite to the contrary.

Kadow's Mailer

Francis M. Kadow, of the Mikadow Theatre, Manitowoc, Wis., put out a mailer on The Volga Boatman that was 18x24 inches, colored stock done in black.

On one side he used the full page cut for the basis of his display with a large four-column cut for half of the reverse side and smaller cuts to fill three-fourths of the remaining space. The other eighth page was printed with the mailing card, to save envelopes, and the broadside was folded to make this the front of the mailed piece.

Mr. Kadow has evolved some clever mailing ideas, but this is the biggest flash he has ever worked.

How Storin Used Peggy's Life Tale

Harry Storin had Peggy Hopkins Joyce booked for the Leroy Theatre, Pawtucket, R. I., in The Skyrocket and tried to get the serial story of her life in the newspapers without result. Then he figured that two thousand of the booklets, cheap as they are, would be a little too costly.

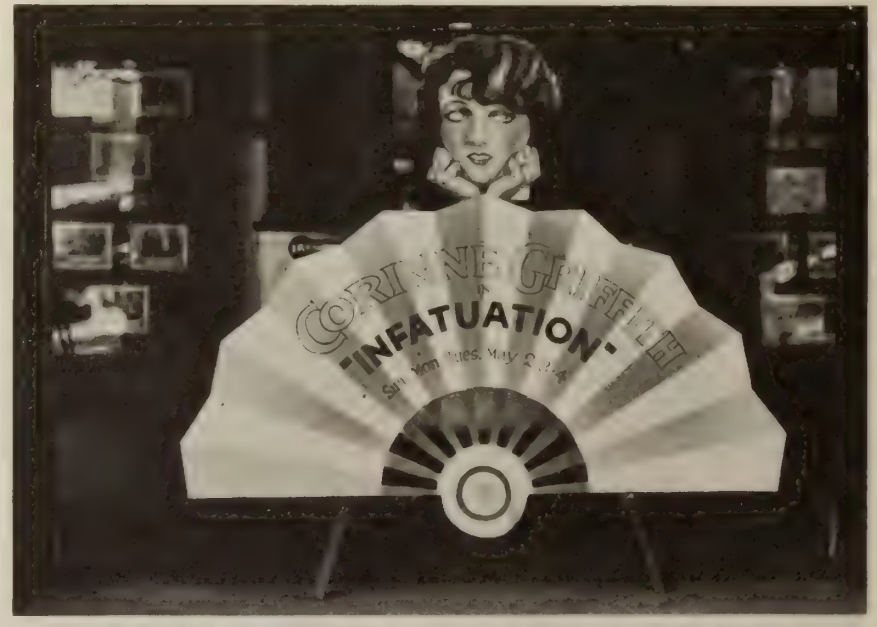
So Storin did the third best thing, which was the best he could do. He gave space to excerpts from the book on the back page of the Leroy Link and built up a real interest in the coming of the star. He had room only for three extracts, but he combed the book for the three that would make the strongest appeal to his particular patrons.

That's the essence of good management; to do the best you can.

Works Well

Apparently not many managers took up the archery contest suggestion in the plan book on The Green Archer, but it has been working well for those who did. A. B. Summers, of the Empress Theatre, Mangum, Okla., reports that he has obtained permission to hold these contests on the Court House lawn, where about a thousand spectators gather every Saturday to watch the boys shoot off. There is a prize each week and the end of the serial will see the awarding of the grand prize for the highest total score, the scores being carried in the lobby of the theatre. About 100 children are competing.

The shoot is held early on Saturday afternoon so that everyone can go to the Empress to see the new chapter of the Pathe-serial.



A SIMPLE FLOOR BANNER THAT CAN BE USED FOR STILLS

This was planned by H. C. Farley for the Empire Theatre, Montgomery, Ala., for Infatuation, but it can be used for almost any title and if you care to go to more trouble you can make an ornamental still frame.

Stewart Worked Many Stunts to Put Over Barrier

Worked Many Stunts For Barrier Dates

Going out for a cleanup, A. F. Stewart, of the American Theatre, Casper, Wyo., put on a variety of stunts, one of which is pictured on this page. It's not at all new, but the mounted perambulator always seems to be good, particularly if he carries a laugh.

Mr. Stewart also worked a milk bottle hanger, but instead of the usual punched card he used baggage tags which were tied to the bottle necks, some 1,200 being put out on the deliveries of one creamery. These are more trouble, but are less apt to be displaced. The copy started off with "Good morning! The barrier to good health disappears when you drink"—the milk of the co-operating concern. This took the upper half of the space with copy for the theatre in the remaining half. Done in red on a manila tag the attachment was showy and attractive.

Another "barrier" to disappear was the bar against dirt when Gold Dust was used. A window display of the cleaning compound was provided with a large card and several nuggets and high grade quartz, which was easily obtainable in that section, though gilded gravel will work where it has to.

A third hook was to a sporting goods store with "Do not let poor tackle be a barrier to a good catch." In a haberdasher's window golf clubs were used in place of fishing tackle.

It put a late season feature over to mid-season results.

A. H. STEWART'S PERAMBULATOR ON THE BARRIER
This was used by the America Theatre, Casper, Wyo., as part of a heavy campaign on the Rex Beach picture. The copy reads: "Just in from Alaska to see The Barrier at the America. Now playing "The jug was Moonshine."

Dogged Mike

In Newark, Ohio, any kid who came to the Auditorium Theatre in overalls and accompanied by a dog was promised a pass to see Mike. Manager Fenberg enlisted the Boy Scouts to police the line and after all the dogs had been blanketed for Mike they led a parade through the streets and then, dogs and all, went to see the show. The blankets were made of fabric cloth printed on either end and punched for strings. They fit any dog of fox terrier size or larger. Apparently the blocks for the title were cut out of oilcloth, but they looked all right, and put the comedy over.

Schools Helped Brown

Toledo has four High Schools and a University, so the Temple Theatre made the first five nights a special school night, each designated by the title of one of the schools.

For this night William Exton provided the athletic director with a block of 25 passes for the football team. Each night was specially advertised to the school with handout cards, and an athletic goods store provided an ample supply of school pennants for lobby decoration.

It not only brought business, but gave a jazz atmosphere that put the picture over to big results with the casual patrons. There was college atmosphere in the auditorium as well as on the screen.

Featured a Short

Leo J. Crosby, of the Play House, Great Neck, L. I., recently found that his booking agency had sent him a pair of Charleston champions as part of his vaudeville show, while on the film program was the third section of the Charleston Lesson film.

The train was due in a couple of hours, but that gave him time to call up the various auto agencies and arrange for a parade from the station to the theatre, and to arrange for the loan of a suburban car, which was bannered for the dancers and the film and occupied by a jazz band that was also a part of the program.

This outfit met the dancers at the station and the couple did the Charleston the short distance to the theatre, where they gave a short exhibition.

The result was a specially good business for two days that cost practically nothing extra.

AN ADVANCE EXPLOIT ON THE DEVIL'S CIRCUS
Used by Walter S. Caldwell, of the Aldine Theatre, Pittsburgh, the week before the showing. The star and title were painted in vivid colors on the backs of the dancers, but do not show clearly in the photograph.

Steaked Hoot

A two-day beefsteak dinner is one of the local fiestas at Parco, Wyo., and the ranchers for miles around bring their families into town for the steak dinner at the Parco Hotel.

L. V. Leval, of the Rialto Theatre, booked in The Calgary Stampede and raised his business 400 per cent., working with the hotel which included "Potage Calgarian," "Tenderboy Club Steak, Home Gravy, Stampede Style," and "Salad a la Hoot Gibson" on its menu.

Charles Lounsbury, of Universal's Denver office, brought down a deckload of advertising material for the picture and was one of the speakers at the dinners, with the results that most of the guests went from the hotel to the theatre.

Pinches Jazz Mad Dancer at Noon to Sell a Title

A NOONTIME "PINCH" OF A DANCE MAD BOY IN CASPER

He was "arrested" for doing the Charleston at the four corners in the Wyoming town when everyone was out for the lunch period. He was released when a man from the theatre offered to give him a job with Dance Madness.

Pinched Jazz Victim For Dancing at Noon

A. H. Stewart, of the American Theatre, Casper, Wyo., worked a nice stunt on Dance Madness when he planted a boy to do the Charleston in the street during the noon hour. Naturally he attracted a crowd and a cop put him under arrest for creating a disturbance.

The boy explained that he was dance mad and not responsible for his uncontrollable desire to dance, but the officer advanced the opinion that the judge might cure him, when Assistant Manager Chancellor offered to be responsible for the boy, explaining that he could put his malady to good use in a prologue to Dance Madness, which was to play the America the following week.

The patrolman turned the boy over to Chancellor, who took him over to the theatre, and the following week he was put into the show as an added attraction that really was an attraction.

As soon as this was out of the way Mr. Stewart put out a "Dr. Jazz" who offered to cure all cases of dance madness at the American on the dates announced for the play.

The fake arrest was prearranged, and Chief of Police Jarvis told off his best actor for the beat to help the stunt along. It mussed traffic for about five minutes.

A Coiffure Revue was added to the show. In this girls with various styles of bobs were announced as typifying various M-G stars. There were also tie-ups with the various dance halls.

Tied Heaven's Sake To Safety Campaign

Several managers have used safety campaigns on the latest Lloyd comedy mostly along the lines of "For Heaven's Sake be Careful," but Pat McGee had it handed to him down in Oklahoma City.

Kiwanis was staging a safety drive and Pat very generously offered to help. He had a stencil made and got a two-line "For Heaven's Sake wait for the bell!" at 38 of the most prominent crossings in the business district. There was nothing about the Criterion Theatre, but everyone knew where it was playing.

Then he hooked the big department store to a Heaven's Sake Sale, the idea being that the pleased customers would say: "For Heaven's Sake how can they do it?" The store blew the lid off the advertising.

He got out a puzzle contest and started the picture off with a midnight matinee which was put over with 20,000 throwaways. It got a great deal more than the usual summer business.

Only 43 x 32

Milton H. Kress used a simple little banner on For Heaven's Sake at the Riviera Theatre, Knoxville, Tenn. It was 32 feet deep and covered the house from the top of the marquise to the roof, with a width of 45 feet. Kress made it 100 per cent effective by bringing the lower edge to the **outer** edge of the marquise, and in addition to the laughing head he put it over with "Harold Lloyd. For Heaven's Sake. Riviera, all week."

It was all that was needed, but think of what a temptation 1376 square feet of surface must have been.

Three Helps

Three good ideas went to put over That's My Baby, in Denver. C. W. Hallock, of the Rialto Theatre, sent a pair of seats to the 25 McLean families in the telephone book, and the McLeans told the world the good news.

Two girls were offered in a singing specialty. As one of the singers is the star amateur of the city, she drew like a real star.

The girls of Denver University were permitted to sell tickets for the benefit of their building fund, and to give them a talking point Mr. Hallock let them stage a dancing number each evening. These tickets were sold at ten cents above the house price, the students paying for the tickets at the box office rate and retaining the excess.

PUTTING CHARLIE ON ICE IN MAGDEBURG, GERMANY

The Fueli Theatre turned out this float on The Gold Rush to supplement a clever teaser campaign. Looks pretty much like home town stuff except for the spelling. The house name is faded into these two panels.

Kelly Has Many Ideas for His Paramount Releases

Used Human Fly to Stand Out Patrons

When The Dancer of Paris played the Riviera Theatre, Knoxville, Tenn., a human fly was scheduled to shin up the front of the highest building in town and the community attended on the principal that it would be a good trick whether he did it or not.

Milton H. Kress sent over a small boy with a banner, shown in the cut on this page, starting "Now go to the Riviera—." It not only got him a packed house, but the surplus stood on the sidewalk for an hour until the house cleared.

Of course any banner would have helped, but there was a subtle psychology to the "Now go—." The stunt was over, and the crowd had to go somewhere, so they took the tip and went to the Riviera instead of going home.

To help the run Kress put in a local society pair to do the Charleston, and they more than earned their money. His largest display was a cutout 24-sheet at the curb line to back up two sixes in the lobby.

THE RIVIERA, KNOXVILLE, DRESSED FOR THE DANCER

The small sign on the extreme left was the one used to get in the crowd watching a human fly. This 24-sheet cutout was backed up by two sixes in the lobby itself. Those curb signs are good when the police permit.

Ford Didn't Flivver

Mexico, Mo., is not a metropilis, but it has possibilities. At present most of the town's activities centre around the public square, and if you wish to hit the crowd, you have only to pull a stunt in this section.

The Grand Theatre is a daily change house, but Mike was booked in for a run. To make certain of business five girls in overalls were loaded onto a decrepit Ford and driven around the square, ringing cow bells and adding their voices to the din. Four of the girls wore sashes reading "It is not Mike, it's Gladys," or whatever the name might be. The fifth girl was Mike, and she was dressed chiefly in a barrel so far as the eye of the observer could tell.

When they got the crowd, the girl driver stalled the fliv and let half the town help her crank it, but without avail, and meanwhile one of the other girls contributed a lecture on the risible values of Mike. For a blowoff Mike let her barrel drop and roll into the crowd, but as she had overalls on where nothing was supposed to be, most of the attention was centered on the barrel, which was rolled around the street by the crowd.

Mike kept the S. R. O. out for the entire run.

Charleston Helped

Much better than the average first three day's business was gained in Chattanooga with a Charleston contest for Dancing Mothers.

E. R. Rogers, of the Tivoli, staged the preliminaries for the three days and ran the finals over into the Kiki run. It cost him $10 for one prize, the remaining prizes being donated by local merchants in return for the advertising.

Has Many Ideas on Paramount Pictures

Fielding K. O'Kelly, of the Victoria Theatre, Harrisburg, Pa., sends in a batch of ideas he used on Dancing Mothers and Behind the Front.

For the former he used a rooster cutout in the box office window with "I'm grandma's alarm clock and the flapper's curfew," while below the ticket box was a spinning wheel with a card reading "They toil not, neither do they spin." Directly above the B. O. was a jazz banner with a real baby carriage. A cord, worked by the cashier in her spare moments, caused a doll to rise up in the carriage and at the same time worked a baby cry to give point to the rhyme: "Dancing mothers, stepping high. Lonely babies left to cry."

On the awning in lighted letters was: "Flapper daughter. Night club father. Mother says I can step, too—and she does." It made a flash that helped to sell the tickets.

On Behind the Front he erected a tent on the marquee with an army bugler to sound the calls. On the sidewalk level he had a .75 French cannon, relic of a Liberty Loan drive, with helmets and other military goods, while the lights read "Hinky, Dinky, Parlez Vous."

On a Social Celebrity he revived the barber in the lobby with free bobs with the compliments of Adolphe Menjou. The barber worked from 1:30 to 4 and 6:30 to 8, with a free ticket to every victim who helped the stunt along.

Mr. O'Kelly writes that he originates and builds all of his displays himself as a sideline to the rest of the managerial job.

WHAT YOU CAN GET FROM A BABERSHOP ON SANDY

This is what John Scanlon, of the Alhambra Theatre, Torrington, Conn., got for his house by tying to the idea of the "Sandy Bob." Fourteen stills and three frames ought to help almost any picture get business.

The Store Paid

J. H. Everett, of the Palace Theatre, Maryville, not only talked a dry goods store into making a window display for We Moderns, but he helped them to hire a Charleston dancer to make window appearances. Both the store and Mr. Everett were entirely satisfied as to the results.

More Original Window Ideas from M. W. Larmour

SWANKE'S DESIGN FOR THE SEA BEAST AT EL DORADO, ARK.
This is the first time Swanke has been in for months, but he is still busy. This was made for the Majestic and brought a nice business. Done on sign cloth with the lobby lighted in red, it made a wonderful flash.

More Good Ideas From Mr. Larmour

Some small town managers work out more original ideas in a month than some of the Broadway press agents deliver in a year. Just after we had read of sixteen old-time stunts used by a trio of high priced men on the Alamo run in New York City, we picked up a letter from M. W. Larmour, of the National Theatre, Graham, Texas, with mostly new ideas or improvements on old ones.

His best stunt might be called feeder window displays. He got two sets of the 17x24 photos on Moana and displayed a full set in the window of the lighting company, adding a copy of McCall's Magazine with the article on Moana, some hand painted cards and some palm trees made with crepe paper. It was tastefully done and made a fine flash.

Supporting Windows

The other set he placed in other windows, one to each, with a couple of palm trees and a small card reading, "A complete set of these photos on display at the Oil Cities Electric Co.," the idea being that he could get the reader over to the big display. The town is small enough to make this idea of real value. Most persons made it a point to see the full display.

Mr. Larmour adds that he makes a special window display about once a month and these he plants personally. Doing the work himself seems to give the suggestion of an extra important picture, so he is careful not to overwork the idea. Generally these displays are dressed up cutouts of some sort.

Now and then he uses the colored sheets from the advance announcement book, and this seems to work best where the entire book is shown, held open at the particular picture he wants to put over. Dressing up these displays makes their appeal much stronger, and it takes more thought than either time or money.

Collins Features Bathing Beauties

Eddie Collins, of the Queen Theatre, Galveston, made the winners in a local bathing girl contest his stars at a midnight matinee of The Blind Goddess.

It seems that Galveston has its own bathing beauty contest and this year they had entries from Mexico and Canada. Collins persuaded the eleven winners to appear on his stage, and in spite of the late hour he had to shut down the sale of tickets after the house was filled.

A local store contributed iced coffee and brick ice cream for the patrons, and they made a regular little party of it, with the girls receiving the patrons in the lobby following the performance.

Used First Reel to Sample His Patrons

Running the trailer to sell a release is nothing to write home about, but Warren Irvin, of the Imperial Theatre, Charlotte, N. C., did it from a new angle when he used the first reel of Say It Again for a sample.

Getting hold of a man who owned a portable projector, he set the screen in the lobby above the heads of the crowd and ran the first reel several times during the rush hour. It packed the lobby out to the curb line, and when the picture stopped a large portion of the crowd would go inside to see how it all came out, for a card beside the screen told that this was the start of the picture then showing.

This might not be such a good idea with a picture starting slowly, but Say It Again jumps right into the action and makes an excellent sample. It is better than the trailer in that it gets an interest in the story rather than the isolated scenes.

Lloyd in Politics

E. R. Rogers tied Harold Lloyd to the Democratic primaries in Chattanooga, Tenn., but Harold ran a poor third because no one took him seriously. Eleven thousand stamps were used on campaign letters the week before the election and 5,000 cards announced his candidacy around the polls. Two hundred tack cards also were used. Lloyd ran a poor third, but For Heavens Sake broke all previous Lloyd records at the Tivoli.

This Is Easy

Edgar Hart recently persuaded the Portsmouth, N. H., restaurant keepers to put bowls of eggs into their windows. He supplied signs reading "Tom Mix in Hard Boiled, at the Colonial Theatre." No one knew whether the eggs were hard boiled or not, but the eggs got attention for the sign and vice versa, so all were pleased.

THE WORLD'S LARGEST CROSSWORD COMES FROM BUTTE
It took two painters dressed as clowns four days to complete this sign, and meantime it had the town guessing. Worked by W. A. Burke for the United Artists release. It's a good teaser idea that you can copy.

Malaney Has Novel Background for Kiki Opening

Novel Background For a Kiki Space

M. A. Malaney recently set a Harold Lloyd advertisement against a repetition of the name, but he did even better for Kiki at the Stillman Theatre, Cleveland, when he set this play against a background of checkerboard pattern with one letter in each square.

A First National Release

A NOVEL BACKGROUND

He has been taking chances with halftones again, but this time the cut came through very nicely and adds materially to the effect of the space. One thing we like about Mr. Malaney's planning is his cautious avoidance of reverse panels and clouded letters. He feels that when he pays money for a display he wants display and not an excess of art work.

It's all right to use trick grounds and art work, but put your announcement where it cannot become lost. You seldom catch Malaney throwing his space money into the art room. He uses art work to enhance his display, not to kill it.

A Shaded Ground For Capitol Ads

The Capitol Theatre, Montreal, sends in three examples of recent spaces from which we select one on Don Q for reproduction. It suffers from the usual fault of letting the artist trying to do it all when the type founder can produce much better lettering, but apart from this it is a nice display.

Some day we hope to be able to vivisect an artist and find out why it is that artists as a class think they can print better than a printer. The Capitol artist has a very bad case of this particular form of bighead, and he wastes a lot of his employers' money in an effort to do more than he is paid for. In this particular display he has spoiled what might have been two good banks below the title, and that panel off to the side would have been better had it been mortised, but he complacently does all of the lettering.

He has some excellent ideas as to make-up, and this space is very nicely laid out. He has reproduced well the characteristic face in the upper left and the full figure on the right has real spirit, but he will not stick to what he does best. He wants to do it all and succeeds only in spoiling the general effect.

The lined background seems to be a Benday; either machine or paper, and it gives a good backing that is more effective than a border would be. The space is a four sixes.

He uses the same ground for Infatuation, but with a slanting instead of a straight line.

This space is fourteen inches across four, with two ovals taking most of the space. One of these is given to Miss Griffith, with a sketch that seems to be handwork, but which has a halftone quality. It is a very fine piece of drawing. The other oval is devoted to an orchestra and a toe dancer, with small panels below for the added attractions and the underlines. This is a pretty layout, but rather wasteful in space unless there is some reason for endowing the newspapers.

A third example is only fourteen inches deep over four, and is split between Gilda Gray in person and The American Venus. This has a white background, with a two-point rule on two sides and twelve point on the others. The layout is attractive, but is spoiled with the same all-hand work.

If the Capitol artist would only be willing to co-operate with the printer he could turn out some of the prettiest displays in Canada, but he simply will not realize that he is not able to do good small hand lettering.

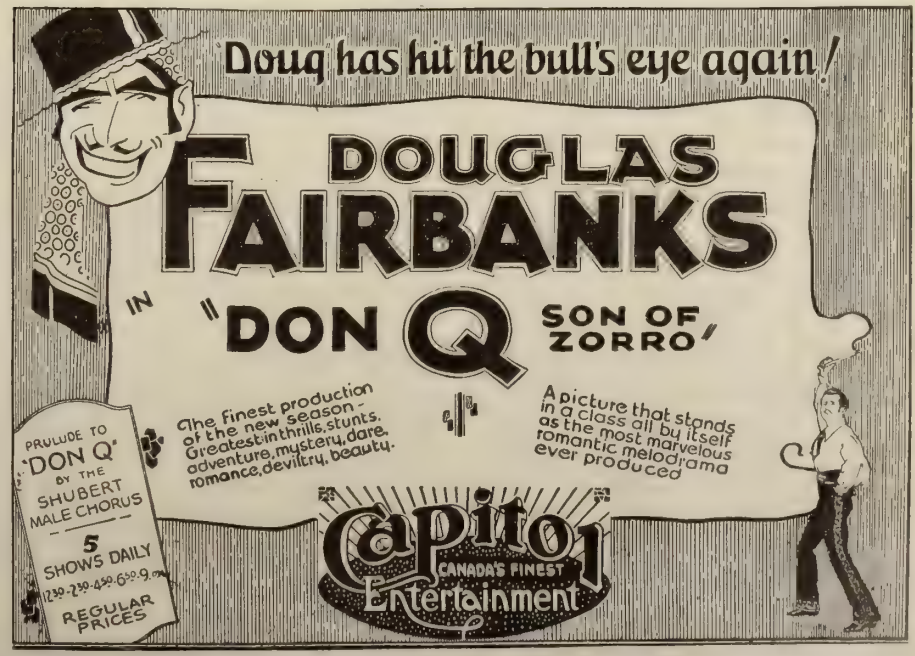
Eddie Hyman, of the Mark Strand Theatre, Brooklyn, has the only good small letterer we know of, and we understand that Eddie has a second man for the art work. This Capitol artist works in larger spaces and can let in real type if he only would. Hyman needs handwork because his spaces are necessarily small. You do not need small hand letters in a space of four tens or larger.

Kiwanis Assisted

The Kiwanis Club of Oklahoma City started a safety campaign with three prize slogans and had the idea over strong when Bob Hutchinson, of the Liberty Theatre, added his own snappers, with "Don't kill a child, or you'll be Outside the Law."

Co-operating with Universalist Jack Meredith, he used one inch scatters all through the newspapers, and pleased the Kiwanians immensely.

It helped him to get permission to use a bucking Ford that clearly was Outside the Law, and to park all the wrecked cars the garages could spare at stragetic points along the traveled streets, each with its safety drive banner and reference to the Chaney issue.


Doug has hit the bull's eye again!
DOUGLAS FAIRBANKS
IN "DON Q SON OF ZORRO"
The finest production of the new season - Greatest in thrills, stunts, adventure, mystery, dare, romance, deviltry, beauty.
A picture that stands in a class all by itself as the most marvelous romantic melodrama ever produced
PRELUDE TO "DON Q" BY THE SHUBERT MALE CHORUS
5 SHOWS DAILY
12:30-2:30-4:30-6:30-9.00
REGULAR PRICES
Capitol
CANADA'S FINEST Entertainment

A United Artists Release

A NICE DISPLAY ON FAIRBANKS IN DON Q SPOILED BY HAND LETTERING

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

NON-STOP FLIGHT. (6 reels). Star cast. This is one of F. B. O.'s gold bond specials and is a dandy good picture. Should go fine most anywhere, especially where people like action pictures. Went over fine here and everyone was well pleased, but didn't get many out for some reason. Buy it and "boost" it. Tone, fine. Sunday and special, yes. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RIDIN' THE WIND. While this is not the best he has made, it went over very good and seemed to please. Fred and Silver King are very popular here and I would suggest that every theatre owner play them. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

TRAFFIC COP. (5,195 feet). Star, Lefty Flynn. Very good. Audience entertainment of the finest kind. Tone, good. Sunday, yes. Special, no. Great appeal. Steady class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

WALL STREET WHIZ. (6 reels). Star, Richard Talmadge. A very good program picture, but not quite up to the standard of "Dick's" pictures that we have had before; however, should please most any audience for a Saturday night. Didn't draw extra good for us. Don't promise too much and you will get by. Tone, good. Sunday and special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. This is another good program picture from F. B. O. Thomson's pictures have all been good and this one went over in fine shape. Don't be afraid to buy these pictures as they will go anywhere. Too much opposition to make any money on this one. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

First National

PAINTED PEOPLE. (7 reels). Star, Colleen Moore. This is a good program picture and went over very well. Do not believe is quite as good as others that we have had of hers, but she is well liked here and usually gets them out. Just about made expenses as we had a school play for opposition. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

QUO VADIS. (9 reels). Star, Emil Jannings. A big picture for the kind, but didn't go here. We paid too much rental and didn't make expenses. We can't get them out here any more on these special features. This picture may be all right for the large towns, but no good for the small exhibitor. Tone, fine. Sunday and special, yes. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RAINBOW RILEY. Star, Johnny Hines. A dandy for your Saturday program in small towns. Lots of pep to this one. Much better than "The Live Wire." A. Mitchell, Dixie Theatre, Russellville, Kentucky.

"It is my utmost desire to be of use to my fellow man." That's the motto that inspires us to send unbiased reports to guide other exhibitors in booking pictures.

To get the most out of tips, watch reports on pictures you have played, choose exhibitors whose experience agrees with your own on these—and follow their dependable guidance in the future.

OUR GANG.

A WOMAN'S PLACE. (6 reels). Star, Constance Talmadge. A very good program picture, but nothing to rave about. Will do very well for a one night show. Think it pleased what few saw it, but it didn't seem to have any "pull." Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Metro-Goldwyn

GO WEST. (6,328 feet). Star, Buster Keaton. I showed this picture to a normal crowd. Drew mostly kids. A good comedy that should satisfy all who like burlesque. Tone, good. Special, no. Miners' town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

BLACK BIRD. (6,688 feet). Star, Lon Chaney. Just like all Chaney pictures, you see one you have seen them all. Fine crook drama on the order of "Penalty." Tone, none. Sunday and special, no. Fair appeal. All classes city of 40,000. Admission 10-25-35. Johnny Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

BEVERLY OF GRAUSTARK. (6,710 feet). Star, Marion Davies. A knockout. Good. Everything to make a picture right. Get behind it. Tone, good. Sunday, yes. Special, yes. Appeal, very good. All classes city of 40,000. Admission 10-25-35. Johnny Jones, Orpheum Theatre (1,000 seats), Quincy, Illinois.

MERRY WIDOW. (10 reels). Star, Mae Murray. Very good picture as far as photography and costumes go. Story very poor. Many people could not see through the story. Ran on Sunday. Business poor. All classes town of 2,000. Admission 10-30, 10-40. E. L Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Audience liked this picture. Many had read the book which helped to draw the crowd. All classes town of 2,000. Admission 10-30, 10-40. E. L Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Too long drawn out. Bert Lytell not at his best. Fell far below expectations and people were disappointed. Appeal, fair. City 25,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Family Theatre (450 seats), Braddock, Pennsylvania.

ROMOLA. (11 reels). Stars, Lillian and Dorothy Gish. A very good story of the early renaissance. Beautifully and lavishly staged; splendidly acted, but flop at the box office. Those people familiar with history will highly endorse it. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town 3,700. Draw general class. Admission 10-25. Krieghbaum Bros., Char-Bell Theatre (800 seats), Rochester, Inlana.

SILENT ACCUSER. (6 reels). Star, Peter the Great. A wonderful dog picture. Good story, plenty of action ane one of the best dogs on the screen. A fair audience on a very bad night. Tone, excellent. L. E. Parsons, Parsons Hall, Marcellus, New York.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. A punk picture where the producer uses the name of Lon Chaney to put is over and then gives him a bum part. Sunday, no. Special, absolutely not. Appeal, none. Town 1,300. Draw mixed class. Admission 10-30. Hawkins & Hudson, Victory Theatre(200 seats), Brooksville, Florida.

WHITE DESERT. (6,464 feet). Star sends them home satisfied. The rescue work with the locomotives is different and real. My audience was pleased one hundred percent. Tone, fine. Good appeal. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

WHITE SISTER. Star, Lillian Gish. Do not be afraid to get this one back. It will draw as much as the first time. Tone, good. Sunday and special, yes. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

Paramount

BEHIND THE FRONT. (5,535 ft). Star, Wallace Beery. Fine comedy, excellent cast. Pleased everyone. Wish all of Paramount pictures were like these. All classes town of 2,000. Admission 10-30, 10-40. E. L Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.

BIG BROTHER. Star cast. I dug this up out of the past and it is one fine picture. It deals with the Big Brother movement and has a dandy lesson in it for everyone and tells it in a story that interests from start to finish and is full of comedy. The little brother in this is the cleverest child on the screen since Coogan grew up. Tone, fine. Sunday, yes. Special, no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BORDER LEGION. (7,045 ft). Star cast. Good picture, plenty of action pleased good. Tone, okay. Print in good condition. Russell O. Marr., McDonald Theatre, McDonald, Kansas.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. Story of days of '49. Nothing like ordinary pictures. No comedy in it. Just a fair picture. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 125. Draw mixed class. Admission 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

KING ON MAIN STREET. (5,767 feet). Star, Adolphe Menjou. A rather entertaining picture. Nothing unusual but it will get by as an ordinary program picture. Nothing unusual about it and nothing seriously wrong. Didn't draw much business. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 10-30. W. Larmour, National Theatre (400 seats), Graham, Texas.

KING ON MAIN STREET. (6,234 feet).

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Julius Singer "In Conference"

Julius Singer, head of Universal's short subject department, arrived at Universal City last week from New York, on his annual inspection visit.

Singer is very optimistic about the coming season. An analysis of the motion picture production field indicates, he says, that the short subject is taking permament hold on movie goers and that their importance looms higher and higher in the minds of audiences all over the country, as witness the fact that almost eevry first class vaudeville house includes a short subject on its stage program.

Singer will stay a week before leaving for the completion of his tour throughout the country, after a series of conferences with Scott Darling, Supervisor of Comedies; William Lord Wright, head of the serial department, and William Crinley, Production Manager of Western subjects.

"U" Comedies

The return of Neely Edwards to Universal's West Coast studios brings the total of comedy units to three, excluding the "Collegians" series to be made from the stories by Carl Laemle, Jr. Arthur Lake is starring in "Sweet Sixteen" comedies under the direction of George Summerville, and Charles Puffy is working on a new series with Dick Smith at the directorial helm.

Johnny Burke's Comedy

Johnny Burke, Mack Sennett's recruit from big-time vaudeville, has about completed his work before the camera in his first Pathe starring vehicle with Ruth Taylor in his support.

King Leading Man

Charles King is leading man with Wanda Wiley, in "Twin Sisters," made by Stern Bros. for Universal release.

Wanda Wiley's Comedy

"Twin Sisters" is Wanda Wiley's current comedy release through Universal.

Sennett's S. O. S.: "Bathing Girls Wanted"

Mack Sennett has sent out an S. O. S. for bathing girls.

For fifteen years Sennett bathing beauties have been an international institution. Their faces and figures have been their fortunes and Mr. Sennett is anxious to enlist new girls, new types of beauty and new talent.

The Sennett studios will grant an interview to any girl who is interested in Mr. Sennett's offer of "a chance to try for the honors that have been awarded the bathing girls of the past."

"There are just as many Gloria Swansons, Marie Prevosts, Phillis Havers and Louise Fazendas in Los Angeles as there were five and ten years ago. We want to know who they are," says Mr. Sennett.

Screen tests will be given the most promising applications. The only restrictions the famous comedy producer places upon the applicants is that they must be youthful, graceful and possess personality.

Production of a number of comedies in which the new bathing girls will appear will begin as soon as suitable number of new girls are enrolled.

"The Fighting Marine" has been chosen as the title of the Gene Tunney serial which Spencer Bennet is directing for Pathe under the personal supervision of J. E. Storey, Assistant General Manager for Pathe.

Cincinnati Applauds "The Vision"

"As pretty a piece of screen work as you'll care to see is visible at the Capitol," is the way Frank Aston describes "The Vision," Educational-Romance Production, under an 8-column streamer head on the theatrical page of the Cincinnati, O., Post. Mr. Aston explains that this Technicolor production was one of the features on the program, and adds "none of the big features has attained the effects seen in 'The Vision.' This little picture shows the result of exhaustive research." Comparing "The Vision" with a Maxfield Parrish masterpiece, he says: "Here we have hue in moderation and you see figures outlined distinctly. Maxfield Parrish himself might be pleased with this colorng."

The Cincinnati critic states that "such movie experts as I. Libson, Jim Shevlin, Frank Chandler, C. C. Sherrill and William A. Clark, all of these environs, hope deep within their hearts that we some day shall have appropriate colors in our films."

"The soft, blending colors lend this picture distinction. We have had color films before, but they were bizarre, garish creatures that dazzled the eye with their brilliant clashes. And they were disagreeable in the way they hung a misty halo around each figure. 'The Vision' chemistry does away with this metallic brightness and it eliminates also the fringe around the figures. Its colors are soothing in their softness and satisfactory in their clarity. How this is brought about is naturally something complicated."

Then the writer goes on to explain the process used in obtaining the fine color effects.

Creighton Hale has been signed by Hal Roach to play the lead opposite Mabel Normand in her second two-reel comedy for Pathe release. Jerome Storm is directing Mabel.

Virginia Vance has the feminine lead opposite Al St. John, star of Educational-Mermaid comedies, in "Hold Your Hat," Al's forthcoming Educational release.

Madeline Hurlock Renews Contract

Despite rumors to the effect that she was soon to desert comedies for dramatic work, Madeline Hurlock has decided to remain in the field in which she has won her success. Mack Sennett announces that Miss Hurlock had signed a long term contract and would enter upon the terms of it immediately upon the completion of her present contract this month.

Meanwhile elaborate plans are being made for Miss Hurlock's future in Sennett's Pathe comedies and under the direction of Eddie Cline she has begun work on a story in which the new featured player is seen as a pseudo Russian Countess, whose beauty and title win her theatrical fame, and who, after achieving success, wishes to confess her true identity, but is prevented from doing so.

In the new comedy Miss Hurlock is featured and in introducing her character also introduces an extensive wardrobe.

Serial Cast Enlarged

Several important additions have been made to the cast of Universal's serial "Whispering Smith Rides" staring Wallace MacDonald, under the direction of Ray Taylor. Rose Blossom will play the feminine lead while others are Clark Comstock, Henry Herbert and W. M. McCormick. Production will start shortly.

Dorothy Gulliver Signed

A change has been made in the cast of "The Collegians" series by Carl Laemmle, Jr. It has been decided to use Dorothy Gulliver instead of June Marlowe, who will be cast in another production.

Fat Man In Serial

Scot Mattwir, who tips the scales at 362 pounds, has been cast for the fat man's role in "The Return of the Riddle Rider," Universal serial starring William Desmond.

Desmond in Serial

William Desmond will be starred in "The Return of the Riddle Rider," Universal serial.

Storm Is Directing Mabel Normand

Jerome Storm, director of the new Normand comedy, began actual "shooting" this week on the film, the plot of which is based on a war story. The cast of the picture includes in addition to Mabel Normand, Creighton Hale and Robert Kortman, such popular comedy players as Jimmie Finlayson, who will portray a "fighting major"; Tyler Brooke, as the army's efficiency man; Noah Young will play the customary hard-boiled sergeant, without whom no army may be a success; Clarence Geldert will depict the captain of the "Fighting Airdales," Mabel's valiant regiment, and the remainder of the cast presents Sidney Grossley and Fred Malatesta.

Pat Sullivan On Advisory Board

Pat Sullivan, whose animated cartoons, "Felix the Cat," are released every two weeks by Educational Film Exchanges, Inc., has been chosen as a member of the advisory board of the American Association of Cartoonists and Caricaturists. This association of American cartoonists was organized last week in New York City. Eugene Zimmerman ("Zim") was selected as president of the association, which was formed to increase public interest in the profession and encourage talented amateurs.

Gus Alexander in Red Seal Series

Gus Alexander, midget character comedian, has been engaged to play comedy roles in Max Fleischer's Series of two-reel comedies, "Carrie of the Chorus." Alexander is but four feet six inches in longitude, and alongside his comedy partner, "Slim" Glen, who is well over seven feet, the midget appears to be even smaller. At present, both are at work in the fifth of the series, having recently completed the fourth. Red Seal Pictures will distribute the entire series.

Edna Marian in Two Comedies

Two Edna Marian comedies, produced by the Stern Film Corporation for Universal release, are "Dare Devil Daisy" and "His Girl Friend." Both were directed by Francis Corby. They are ideal vehicles for the pretty blonde comedienne, whose work in Sis Hopkins roles has made her popular in every community.

When Charley Chase goes "peeking" about the corridors (in Hal Roach's comedy, "Mighty Like a Moose," a Pathe release), you feel that he'll get caught. You feel right.

Stern Brothers Comedy Production

The Stern Film Corporation, makers of two-reel Stern Brothers Comedies for Universal release, report that all comedy production records have been broken in their studios and that more than half of the comedies for next year's release already have been completed.

The advanced status of Stern Brothers production this year is explained by Beno Rubel, secretary of that company, as the result of a determination to provide plenty of pictures for previewing on the part of exhibitors during the booking season. As a result of this policy, he says, Stern Brothers Comedies are breaking all past records in the number and quality of advance bookings.

"Two of our series of two-reelers are more than 75 per cent. completed, and the other series are more than half finished," Mr. Rubel said. "We are to release thirteen "The Newlyweds and Their Baby" comedies during 1926-27 and six of these already have arrived in the East, with another expected in a few days. Of "The Excuse Maker" series, nine already have been completed. The same number of the new Jewel brand Buster Brown Comedies are ready for previewing. The "What Happened to Jane' series shows seven two-reelers of the thirteen ready for the market, and the "Let George Do It" series has six completed. These totals mean that we are exceptionally far advanced for this time of the year—being well beyond half-way on our production schedule. With the exception of the new Buster Brown series, which will consist of twelve two-reelers, all other Stern Brothers series will be thirteen pictures each.

"Reports from Universal exchanges indicate that exhibitors are welcoming the opportunity to see these comedies before they book."

Neal Burns, Yola D'Avril, Jack Duffy and Hank Mann will be seen in the Educational-Christie Comedy, "Mister Wife." Harold Beaudine directed.

Fox Lines Up Films for G. M. S.

A special program of Fox Films comedies and scenics, has been arranged by Fred C. Quimby, short subject sales chief, for the Greater Movie Season, in which these "little giants of the screen" are rightly to have an important part.

Especial attention was given the choice of the first of the new Animal Comedies to be shown. It will be "Jerry The Giant," in which Jerry Madden, the newest child luminary of the silver-sheet attained such success as to be featured and receive a long-term contract. These comedies are distinct novelties and represent the highest animal intelligence and acting.

One of the superb Van Bibber series, "The Swimming Instructor," starring Earle Foxe, will be shown. Mr. Foxe's popularity with the film public may be gauged in some degree from the fact he has played in 20 of these richly humorous Richard Harding Davis' stories.

"Easy Payments" has been chosen from the "Helen and Warren" series, screened from the nationally-read stories on a husband and wife by Mabel Herbert Urner. Hallam Cooley and Kathryn Perry, the best known couple in America, are featured.

"It's a Pipe" features the pint-sized Georgie Harris and Barbara Luddy.

The picturized O. Henry story to be shown is "The Complete Life," with Ethel Sykes and Frank Butler.

"Down to Damascus" has been selected from among the 26 annual releases of Fox Varieties, which are 15-minute voyages on the screen to the scenically beautiful and historically interesting in many lands.

Current Fox News reels will complete the all short subjects program.

"Wise Guys Prefer Brunettes" is the title of the Hal Roach comedy in which Helene Chadwick played, directed by Stan Laurel. Jimmy Finlayson and Martha Sleeper are in this Pathe release.

Bobby Vernon Has To Watch Styles

Bobby Vernon, Christie star, studied the styles of college and university boys at Los Angeles, with an eye for the future, in deciding what type of college trousers to wear in his first comedy of the coming season. In this he impersonates a young man just out of college. Because this Educational-Bobby Vernon comedy will not be released until the middle of August, Bobby was particularly anxious to get the inside information on what sort of trousers collegiate America would be wearing this fall.

Pathe Releases For July 18

Charley Chase in "Mighty Like a Moose," said to be the funniest two-reel comedy yet produced by this rapidly rising comedian, is a highlight on the Pathe short feature program for the week of July 18. Other releases for this week are, "It's a Gift," a single reel Hal Roach comedy reissue with Snub Pollard; Chapter Number 3 of the Patheserial, "Snowed In," "Pirates Bold," one of Aesop's Film Fables; Pathe Review Number 29; Topics of the Day Number 29 and two issues of Pathe News.

Wanda Wiley's New Comedy

The Wanda Wiley comedy, "A Thrilling Romance," produced by the Stern Film Corporation for Universal release, is an excellent example of this star's fast-action two-reelers. It is filled with thrills and funny situations, thrills which ably sustain Miss Wiley's reputation as the most daring woman stuntster in comedies, and fun of the boisterous kind which her well-developed comedy flare makes possible.

"The Searchlight"

Under the new issue of Red Seal's new Searchlight, a timely seasonal subject will be included, called "Trout-Hatching and Fishing," which will not only interest fly-casters, but the general public, as well.

"Our Gang" Comedy

"Our Gang," the inimitable group of youngsters whom Hal Roach presents in a series of Pathe comedies, have just completed a new two-reeler, dealing with fire and fire departments.

"Keeping in Trim"

"Keeping in Trim" is the latest reel in the Grantland Rice Sportlight Series from Pathe.

"Excuse Maker" Series On Broadway

"The Excuse Maker" Series, produced by the Stern Film Corporation for Universal release, is meeting with success in Broadway, New York City, houses. "She's My Cousin" ran for four weeks in the Colony, "Love's Hurdle" for two weeks, and "Which Is Which" played there last week, while "What'll You Have?", a fourth of this series, is now being shown in this theatre. A fifth two-reeler of the same series soon will be shown in the Capitol Theatre. It is "A Second Hand Excuse." On the strength of these Broadway showings, Loew's Circuit has arranged to show "She's My Cousin," "The Newlyweds' Neighbors" and "Love's Hurdle" in all the houses of that chain, totalling more than 125 days each, in and around New York City.

Christie Puts New Girls in Comedies

Al Christie, producer of Christie Comedies, is giving new girls in his pictures for the coming season, an opportunity either as a leading lady or as one of the leading players. Thelma Daniels, recruited from vaudeville for the Christie Beauty squad, is the lucky girl in the first new release, a Bobby Vernon Comedy.

Day-Semon Comedy

Alice Day is in the midst of production on a two-reel Sennett comedy that she is making under the direction of Larry Semon for Pathe.

24-Sheets Used for Pathe Comedy

When Frank L. Newman, managing director of the Metropolitan Theatre, Los Angeles' largest playhouse, has faith in a picture he gets behind it with all his advertising, publicity and exploitation power.

Mack Sennett recently granted Newman a pre-release showing of the Pathe comedy, "Hubby's Quiet Little Game," faturing Billy Bevan, which was rated as a 100 per cent. comedy by the Pathe Film Reviewing Committee.

Despite the fact that he was introducing a new orchestra leader and an exceptional feature length attraction, Mr. Newman boosted the comedy in electric lights on the Metropolitan's three spacious marquees, in each of the three large lobbies, and on the billboards.

This is the 24-sheet used to advertise Sennett comedies in Los Angeles.

With the cooperation of Mack Sennett, 40 twenty-four sheets calling attention to the comedy were posted. Newspaper ads gave considerable space to the laugh-film and all the Los Angeles critics praised the comedy, one writer expressing the belief that it was "the most entertaining feature shown at a local theatre in some time."

So enthusiastic was Mr. Newman over the impression "Hubby's Quiet Little Game" made upon his audiences that he booked another Pathe-Mack Sennett comedy, "Hoboken to Hollywood," which also features Billy Bevan. This Sennett comedy will run four weeks with "Variety" at the Million Dollar Theatre in Los Angeles.

Jane Reid, one of the few real Follies girls in Hollywood, who was with the Ziegfeld show two seasons, has been signed by Universal to play opposite Neely Edwards in a series of two-reel comedies.

Joseph Burke and Flora Finch, famed for their fun, make a fine comedy team in Red Seal's "Carrie of the Chorus" Series.

Inkwell Studios Rushing Work

Inkwell Studios, Inc., makers of the celebrated Ko-Ko Song Car-Tunes, are rushing through a series of the popular subjects, at present, for their Fall program. The first of the Fall numbers is about finished, and will appear under the title of "Pack Up Your Troubles in Your Old Kit-Bag." "The Trail of the Lonesome Pine" is about one-third finished. "I Love A Lassie" and "By the Light of the Silvery Moon" have been started, while "In the Good Old Summertime" and "Oh! You Beautiful Doll" are waiting for production.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

PATHE REVIEWS. After running these short subjects for a couple of years they are still holding up and pleasing the majority. Print good. Sunday, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PEGGY'S PUTTERS. (Davis Dist.). Something missing in all of these series of comedies, but what it is I don't know. They never bring a laugh. Print new. Appeal, very poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PIE EYED. (F. B. O. Comedy). Star, Stan Laural. Judging from the audience reception this is a very amusing two-reel comedy. I would say as good as any Laural has made. Kept the audience laughing a good share of the time. Should please any average audience. Tone, okay. Appeal, good. Mitchell Conery, Conoat Projection Service, Menands, New York.

PLEASURE BOUND. (Educational Comedy). Star, Lige Conley. A good Mermaid offering. There were quite a few laughs in this during the course of its showing. We had a good print on this. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

QUICK SERVICE. (Educational Comedy). Star, Cliff Bowes. Just an average Cameo laughmaker. Some good stunts pulled off in that old gag of a country storeroom setting. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

REVELATIONS. (General Electric). Here's another G. E. one-reel educational picture that's very good. One patron said it was worth a dollar to see this one picture. Very entertaining, instructive and enjoyable. Tone, okay. Sunday, yes. Appeal, good. Mitchell Conery, Conoat Projection Service, Menands, New York.

SMOULDERING TIRES. (F. B. O. Serial). Star, Alberta Vaughn. A real short subject that is well worth advertising. With all credit to Alberta, F. B. O.'s serials would be only ordinary without Al Cooke, who certainly gets the laughs. How about Al in features? Tone, okay. Appeal, good. City, 25,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Family Theatre (450 seats), Braddock, Pennsylvania.

A STITCH IN TIME. (F. B. O.). Star, Alberta Vaughn. Number eleven of Mazie still better. Good appeal. Sunday, yes. Special, no. Appeal ninety-eight per cent. Town 125 Draw mixed class. Admission 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

WILD WEST. (Pathe Serial). Worse than poor. Special, no. Appeal, none. Town 1,300. Draw mixed class. Admission 10-30. Hawkins & Hudson, Victory Theatre (200 seats), Brooksville, Florida.

PACEMAKERS. (F. B. O. Serial). Star, Alberta Vaughn. Very good comedies. They put pep in a program. Book 'em if you can get 'em reasonable. Tone, good. Sunday, no. Appeal, ninety per cent. Town 1,500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

TWINN. (F. B. O.). Star, Stan Laural. Fair comedy—not so bad—fair appeal. Sunday, yes. Special, no. Appeal, ninety per cent. Town 125. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

TIME FLIES. (Educational Comedy). Star, Lupino Lane. This fellow is fine. Stunts that he does make them roar. He is different from the ordinary comedian. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHAT PRICE GOOFY. (Pathe Comedy). Star, Charlie Chase. Not so good. Only a weak offering, as a laugh producer it failed miserably. Two reels of poor comedy. Town 2900. Draw all classes. Admission, 10-25; specials, 15-30. A. E. Andrews, Opera House Theatre (486 seats), Emporium, Penn.

Reviews of Little Pictures with a Big Punch

"Up and Wooing"

(F. B. O.—Two Reels)

In this issue of "Fighting Hearts," Alberta Vaughan, is about to be arrested for the disappearance of charity funds left in her care. Larry enters the ring to win the money back and licks Tod, the villain, and a tramp returns the money when he learns it was for the orphans. Al Cooke and Kit Guard, as usual, supply effective comedy relief.—**C. S. Sewell.**

"Buster's Heartbeats"

(Universal—Comedy Series—Two Reels)

Buster is supposed to recite a poem. Tige aids him by holding a hand mirror so he can see the words and pours tar down the chimney routing the guests. He also adds realism to the recitation of another kiddie of "The Boy Stood on the Burning Deck" by pulling an oil stove under his chair. There are several amusing situations and the dog distinguishes himself.—**C. S. Sewell.**

"Hair Cartoon"

(Red Seal—One Reel)

Harry Lauder, Fatty Arbuckle, Marguerite Clark Colonel House, Gloria Swanson and other celebrities of the recent past are cartooned by Marcus in his inimitable way by manipulating bits of hair in Issue 12 of this series.—**C. S. Sewell.**

"Mighty Like a Moose"

(Pathe—Comedy—Two Reels)

Husband has buck teeth and wife has a hooked nose. Each undergoes an operation and engage in a flirtation on the street, failing to recognize each other. The laughs are thickest when, after a party, the husband discovers the identity of his partner and then, to test her, poses alternately as the husband, using a false set of buck teeth, and then as the lover. Charley Chase and Vivien Oakland are the leads.—**Peter Milne.**

"Pirates Bold"

(Pathe—One Reel)

Paul Terry has derived some splendid humor in this Aesop Fable Cartoon by casting his cats as a crew of pirates. They're rough customers, every one of them, those with wooden legs using the hollows of their artificial supports as cannon and bouncing heavily to the deck every time a shot is fired. Milton Mouse, single handed, conquers the crew and saves the heroine.—**Peter Milne.**

Pathe Review No. 27

An exceptionally interesting number. The opening views were filmed in a "Juvenile Gym" in Los Angeles and show boys and girls executing unusual exercises for the perfection of the body. One of the "Magic Eye" series, in which oil drops are put under the microscope, is vastly entertaining while the concluding shots are views of Constantinople in color.—**Peter Milne.**

"Dare Devil Daisy"

(Universal—Two Reels)

Built around the familiar formula of a boy and a girl who are much in love with each other, but each supposed to marry an unknown person in order to inherit money, this comedy moves at a fairly fast pace and proves of average amusement value. Edna Marian is featured. The pair elope and it turns out that they have married according to the terms of the freak wills.—**C. S. Sewell.**

"Jungle Sports"

(Pathe-Cartoon—One reel)

Paul Terry keeps up his good work in this cartoon. Farmer Al gets mixed up with a variety of jungle beasts as the judge of their field day contests. Al imbibes hooch and comes to in time to give a bad decision on an event, with the result that he is chased by an entire Noah's Ark.—**Peter Milne.**

"Love's Labor Lost"

(Universal—Comedy—One Reel)

An interfering mother-in-law again causes havoc. Neely Edwards is the abused and misunderstood husband. In aiding a woman to recover a toy balloon for her pet monkey Neely is seen by wife and her mother and their suspicions confirmed, and Neely gets the worst of the deal of course. Follows along the usual lines, moves at moderately fast speed and should prove amusing to slapstick fans. —**C. S. Sewell.**

"Felix Rings the Ringer"

(Educational—One Reel)

Felix the cat, hungry this time, visits the circus and is about to give up his quest for food in disgust when he finally accidentally puts over a stunt that amused the audience and lands a contract for plenty of eats from the manager. An amusing number well up to the standard of this series.—**C. S. Sewell.**

"Do or Bust"

(Universal—Comedy—One Reel)

In this Blue Bird Comedy Neely Edwards is cast as a jewelry messenger who starts to deliver a valuable necklace. He is trailed by three suspicious characters and accidentally exchanges packages with a pretty girl on a street car. It turns out that the girl is the real owner of the jewelry and the three men are detectives hired to guard Neely. Full of improbabilities but a moderately amusing slapstick offering.—**C. S. Sewell.**

"Toot Toot"

(Red Seal—One Reel)

Ko-Ko and his pup in this Inkwell cartoon ride on a train. Fleischer draws a cartoon train for them and they have a time running it, so finally start a real locomotive going and cause great excitement for the passengers. Amusing and imaginative stuff, with reverse motion cleverly used in some scenes. Up to the series standard.—**C. S. Sewell.**

"Motor Trouble"

(Universal—Two Reels)

This Stern Brothers' Comedy is built around the idea of a newly married man who is broke. He answers an ad for a chauffeur, although he cannot drive, and gets the job with his wife's mother. Complications ensue and mother-in-law beats him up before all is explained. There is a sequence where Charles King, the star, tries to swipe the neighbor's milk and also a mix-up in the bath-room. Amusing slapstick and nonsense that is good for laughs.—**C. S. Sewell.**

"Mixed Doubles"

(Universal—One Reel)

Employed as a porter, Charles Puffy wins an heiress who believes he is a swell. He disguises as one but when he sees a fat thief robbing his sweetheart's father, he comes out in his true colors and captures him, winning a good job as a reward. Up to the standard of this series.—**C. S. Sewell.**

"Screen Snapshots 16"

(C. B. C.—One Reel)

This interesting fan magazine of the screen shows Renee Adoree out fishing, Tom Mix and Tony arriving in Hollywood, Claire Windsor receiving birthday greetings from Lew Cody and Norma Shearer, several stars breaking ground for Grauman's new theatre, Gertrude Olmstead at home, sailors being entertained by Colleen Moore, Dorothy Mackaill and Edwin Carewe, and John Gilbert at his beautiful hilltop home.—**C. S. Sewell.**

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Marks Brothers to Add to Chicago Palaces

Moving Picture World Bureau, Chicago, July 6.

LOUIS MARKS of Marks Bros. Theatres, Inc., says that the new Granada Theatre of that circuit will be opened to the public the last week in August. This house will be under the personal management of Marks and will show deluxe picture and presentation programs. The house will seat about 4,000 and is equipped with disappearing orchestra pit and moveable stage of the latest design.

The Embassy Theatre, now being erected by the Marks circuit at Fullerton and Crawford avenues, will be ready about September 1, according to Marks. This house will seat 1,800 and be under the management of Leo Salkin of the main offices of the company.

FURTHER MARKS HOUSES

The new Lawrence Theatre that the company is building at Lawrence and Crawford avenues will be ready late this year and will seat 1,800, while the Paradise Theatre, which is going up on Madison street and 41st will seat about 5,000 people and be ready for early opening in 1926. Marks said that plans are being prepared by John Eberson, architect for another new theatre to seat 3,000 and a tentative name, the Araby, has been selected for this house. The site will be announced when the plans are completed. Negotiations also are underway for a loop location for an elaborate theatre according to Marks and announcement will be made as soon as plans are completed.

STORMS CAUSE HAVOC

Theatres in various parts of the state suffered to some extent from the violent storms of the past few weeks. At Galesburg, Ill., near panic was caused when water rushed in from the street and flooded the auditorium of the leading house there.

KNIPP & SHAPIRO PLAN ONE

Knipp & Shapiro are planning to build a one-story theatre at Irving Park Boulevard and Central Park avenue, to cost a quarter of a million dollars. Levy and Klein are drawing the plans of the house.

HOGAN MANAGER FOR COONEY

Jesse V. Hogan has been named as manager of the Stratford Theatre of the Cooney circuit. He is well known to the trade in this city.

ORPHEUM CHANGES

Several changes have been made among the Orpheum Theatre management in this territory, Joe Wieber has been transferred from the American to the Seventh Street at Minneapolis and Jeffrey Hatch has been named as treasurer and publicity man for the American on the west side.

NEW HOUSE FOR PANA

A new theatre is projected for Pana, Ill., in the coal territory and a tentative site has been selected on South Locust street. Local capital will finance the building, according to the report.

SELLS GALESBURG HOUSE

Earl Williams has sold the Tivoli Theatre at Galesburg, Ill., to E. S. Perkins, who will make some improvements in the house.

NEW WAUKEGAN THEATRE

Work has started at Waukegan, Ill., on the old Y. M. C. A. Building in that city which will be torn down to make way for a new theatre.

PAPAS BUYS FROM BROTMAN

Thomas Papas has taken over the Glen at 2852 Armitage avenue from Isaac Brotman and will make some improvements. Brotman will continue to operate the Maplewood.

SCHOLANDER TAKES MONTICELLO

Joe Scholander has taken over the Monticello and will open the house next month after the improvements being made are completed.

IMMING SELLS STAR

Price and Dalrymple have added the Star at Newton, Ill., to their chain, taking the house over from Henry Imming.

Kansas City Set for Greater Movie Season

Moving Picture World Bureau, Kansas City, July 6.

KANSAS CITY, which was outdone by one city only—Detroit—in the Greater Movie Season campaign last year, according to unofficial estimate, again is in a hurry and flurry in preparing for the campaign. In addition to a long list of prizes—from motor cars on down—such as were offered last year, and various other civic and newspaper tie-ups, C. E. "Doc" Cook is planning to publish a small magazine, to be issued during the campaign in August, bearing all current Greater Movie Season campaign news and to be distributed among the smaller suburban theatres. Last year virtually every large department store window was included in the tie-up.

REMODEL GLOBE

More than $25,000 will be spent in remodeling the Globe Theatre, first run house of Kansas City, this summer, it was announced this week by William Flynn, manager. The theatre will be entirely redecorated and a new electric sign installed over the foyer.

MOURN BERTRAM

Kansas City exhibitors were grieved this week to learn of the death of J. A. Bertram, former manager of the Main Street Theatre. Kansas City, in New Orleans. He had a large number of friends in Kansas City.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Arthur T. Perkins, Schnell Theatre, Harrisonville, Mo.; J. B. Courter, Courter Theatre, Gallitan, Mo.; I. W. Maple, Rigney Theatre, Albany, Mo.; Frank Celoud, Junction City, Kas.; J. C. Wiegan, Strand, Chillicothe, Mo.; C. T. Wilson, Liberty Theatre, Liberty, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; James Schuler, Dickinson Enterprises, Lawries that name despite the fact that five of them are theatre managers—were trounced by the Baltimore Shirt Shop team in Kansas City this week, 14 to 3. Levy and Wood, the exchange battery, have sworn off for the season.

SALESMEN'S BANE

It is doubtful if any exhibitor in the country has the living "handicap" to film salesmen that "Dad" Davidson of Neosho, Mo., possesses. Just as the salesman has "Dad" almost sold, there is a parrot in Mr. Davidson's office which has an embarrassing habit of shrieking out: "He's a liar." Of course, such an outburst doesn't influence "Dad" any, but it is causing many a crimson blush to creep into the cheeks of salesmen. It is alleged "Dad" has trained the parrot in its vocabulary.

QUINLAN, JR., IMPROVES

Jack Quinlan, Jr., son of Jack Quinlan, manager of the Main Street Theatre, Kansas City, who was injured in an automobile accident the other day, continues to improve, according to attending physicians.

LOST THEIR SHIRTS

The Film Exchange baseball team—it car-

PROMOTION

J. C. Weigan, former advertising manager for the Dickinson Enterprises theatres in Lawrence, Kas., has been made manager of the Strand Theatre, Chillicothe, Mo., owned by the same company. He will be succeeded at Lawrence by James Schuler.

GREENBURG IN ST. JOE

Bids have been taken out by Fred Greenburg of the Rivoli Theatre, St. Joseph, Mo., on a new $35,000 theatre he plans to erect in St. Joseph on a site 65x120 at Illinois and Orden streets.

Blocks Omaha's $1,000,000 Orpheum

Moving Picture World Bureau, Omaha, July 5.

THE tearing down of the old Orpheum Theatre building in Omaha in preparation for the huge new one is meeting with one obstacle after another. The old building is about to wrecked now, and the work has progressed rapidly, but obstacles arise. First, some weeks ago, a woman running a small florist shop in a corner of the building made the owners and the courts a lot of trouble because she refused to cancel her three-year lease without being paid a handsome bonus for doing so.

SHOEMAKER GETS INJUNCTION

Right now a new obstacle has sprung up. Carl Inserra, shoemaker, has a shoe repair shop in the building, and is giving the owners a run in the courts to see whether they can put him out and wreck his part of the building or not. A new $1,000,000 Orpheum Theatre for Omaha is being delayed, at least temporarily, by a little bit of a shoe repair shop. He got an injunction in court to keep the crew from wrecking his place.

GETS GAS ENGINE

The court, however, ruled that in tearing down the rest of the building, the workers may cut off the electric wires leading to his shop. But even that did not daunt the sturdy shoemaker, for he immediately installed a little gas engine to furnish his power in lieu of the electric current.

LEASE GOOD TILL DEC. 31

According to the court injunction issued by Judge Hastings of the district court here, Inserra cannot be ejected from his quarters until his lease expires December 31. Inserra was offered $2,000 to move, but refused.

Landry Controls Ogdensburg Theatre Situation

Moving Picture World Bureau, Albany, July 8.

BOB LANDRY will continue to command the situation in Ogdensburg. The deal, under which M. Bloom, of Cortland, and J. S. Burnham were to acquire the Star and the Strand, of Ogdensburg, has fallen through. Bloom is said to have the capital with which to back Burnham, whose theatre, located in the city hall building, Ogdensburg, was burned to the ground several months ago. Hopes entertained by Burnham of incorporating another theatre in a new city hall, were dashed to the ground last week when the taxpayers of Ogdensburg defeated a proposed bond issue with which to finance the new building. Landry is an old-time showman, and has been doing an excellent business with the two theatres he has in line.

DOROTHY KENNY VISITS

Dorothy Kenny, national secretary of the Film Board of Trade, was in town during the week, and met the resident and the credit committee of the local board.

NO EXCUSE

A. E. Pierson, exhibitor of Clayton, has a message for the film boys, which is to the effect that he is booked solid until the fall, and they are simply wasting their time in calling on him. Of course, Clayton is at the gateway to the Thousand Islands and film salesmen are not overlooking the fact that a day spent on the St. Lawrence river just now is rather pleasant.

TWO VISITORS

There were few exhibitors along Film Row during the past week. William Smalley of Cooperstown, paid one of his periodical visits to the city and did considerable booking for his chain of theatres. F. Ferrara, of Glasgow, was in also also, and is somewhat of a newcomer.

CLOSINGS

Theatres continue to close in this part of the state. The Jackson of Middleville closed last week, and the Newell at New Baltimore, operated by Matt Moran, of Coxsackie, has also closed. The Delaware in Albany, recently taken over by Louis Cappa, also closed on July 1, for the purpose of relaying new floors and otherwise improving the house.

They're off! Start of the big auto race scene in "The Mile a Minute Man," Camera Pictures production featuring William Fairbanks. Released by Lumas Film Corporation.

DODGES DINNERS

Exhibitors are bemoaning the fact that they were not given an opportunity of expressing their friendship to J. H. MacIntyre, who recently resigned as manager of the Paramount exchange here, and returned to Boston without going to the extent of advertising the fact along Film Row. Dinners to Mr. McIntyre were planned by both the Albany Film Board of Trade and the employees of the local exchange.

NEW QUARTERS

Many of the exchanges are now quartered in the new Film Exchange Building, the number including Universal, Metro-Goldwyn, Pro-Dis-Co, Fox, Educational and Warner Brothers. The First National exchange will move the latter part of this month, as will also the F. B. O. exchange. Merit is also planning to move later on, while the Bond exchange is still undecided. Pathe and Paramount will not move, as they occupy their own buildings.

NEW SCHINES

Talk about expansion! There is nothing the matter with the Schine circuit these days. Myer Schine is the proud father of a baby daughter that arrived during the past week, while Louis Schine has a boy now twenty-one months old, whom his father claims, has all the instincts of a film magnate.

1,000-SEATER

The village of Potsdam is to have a new theatre that will be erected by S. Nicolette. The plans are now being drawn in Syracuse, and work on the new house will get under way shortly. The theatre will seat about 1,000 persons and will be in shape to open during the coming fall. Earl Flack, who ran the Star in Potsdam, and who is well known throughout New York, is slated to manage the new theatre.

BOARD OUTING

Exhibitors are buying tickets for the second annual outing of the Albany Film Board of Trade, which will be held at Luther's on Saratoga Lake, on July 26. Exhibitors should bear this date in mind in order that they will not come to town that day, as all exchanges will be closed as tight as the proverbial drum during the afternoon of the day of the outing.

SAILING

Time moves slowly these days for Alec Papayanakos, owner of the American Theatre in Canton. This well-known exhibitor, who is one of the old-timers in the business in northern New York, will sail for Greece the latter part of August, and will be away for about six months.

NETTLES A BENEDICT

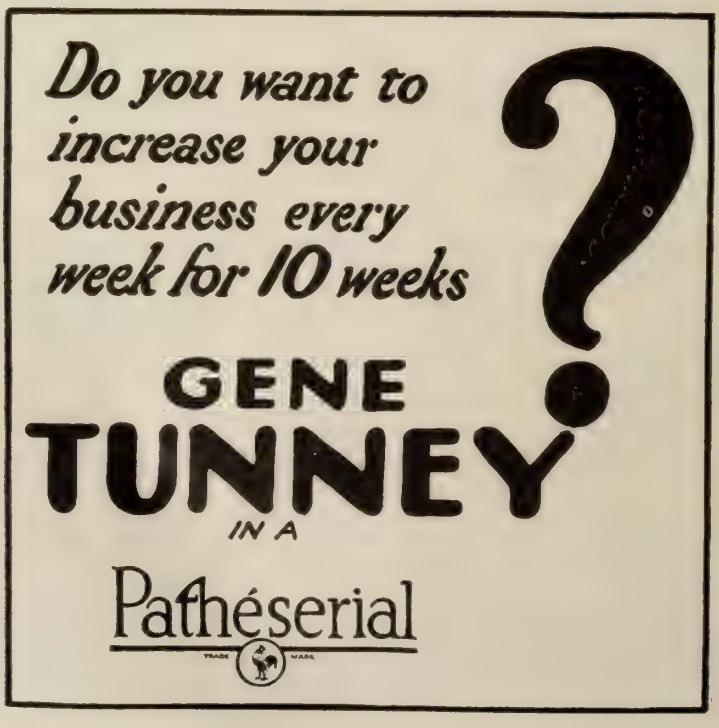
Merton J. Nettles, of the Schine Theatre in Carthage, last week was married to one of the young ladies of the northern town. There has been a short honeymoon and Mr. Nettles is once more back at the theatre, receiving the congratulations of his many friends.

LOCKWOOD RETURNS

N. R. Lockwood is now running the Columbia Theatre at Moira, after having been out of the business for a number of years. Lockwood conducted the Opera House in Norwood for several years.

SESONSKE'S PROSPECTS

A meeting during the past week in Watertown between Charles Sesonske, who recently sold his theatre in Johnstown to William Smalley and Carl Phillips, who became the owner of the Liberty Theatre in Watertown some months ago, has led to the report that Mr. Sesonske may acquire this theatre as the first unit in a chain of houses that will stretch across northern New York.



Building Takes Big Spurt in Ohio District

Moving Picture World Bureau, Cincinnati, July 8.

THEATRE building activities have taken a sudden spurt in the Middle West. Many smaller houses are either under construction or in contemplation, while among the larger houses is the Highland Theatre, an 850-seat house, which is being erected by the Highland Amusement Co., at Ft. Thomas, Ky., just across the river from Cincinnati. It will have space for a balcony which will accommodate 350 more seats, which will be added later. Frank W. Huss will manage the house, which will be operated as part of the Associated Theatre circuit, comprising seven theatres in Cincinnati and vicinity.

JAMES TO SPEND MILLION

Three new neighborhood picture houses are to be erected during the next few months by the James Amusement Co., Columbus, of which Wm. M. James is president. One house will be located at 3371 North High street, and will cost $250,000. Location of the other two houses has not been made public, but it is reported that the total cost of the three theatres will be around $1,000,000. The James Amusement Co., already operate a large number of houses in Columbia.

LOEW'S COLUMBUS HOUSE

Plans for a new house are being developed for the Loew Theatrical Enterprises, at Columbus, to be located at State and Pearl streets. The building will be three or four stories in height, and will cost $900,000, according to present estimates.

CLOSING

The Stahr Theatre, College Corner, has ceased to exist, the house having been closed recently by Manager Chas. Stahr on account of lack of patronage. The house had only been in operation for a period of nine months.

NEW SIGN

Manager Granger, of the Kaygee Theatre, Mt. Gilead, is as proud as a boy with his first pair of long trousers over a new electric sign which now adorns the facade of this house.

LOANS HOUSE

Manager Schwalm, of the Rialto Theatre, Hamilton, donated the use of his house a few Sundays ago to a local Bible class who held their morning service at the theatre.

MONTY BANKS ACTS AS A GUEST EDITOR of "Topics of the Day" and after trying to cut out a few big jokes decides that he prefers to be a Pathe star in comedy features.

Vincent Massey on Toronto Theatre Board

Moving Picture World Bureau, Ottawa, July 6.

HON. VINCENT MASSEY of Toronto, a member of the late Canadian cabinet, has been elected to the board of directors of Massey Music Hall, Toronto, one of the largest of local downtown theatres, in succession to his father, Chester D. Massey, wealthy industrialist, who died recently. The late Mr. Massey was responsible for the building of the cinema some years ago.

MANAGERS EXCHANGE JOBS

L. C. Straw, for many years manager of the Capitol Theatre, Brandon, Manitoba, has become manager of the Colonial and Lyceum Theatres at Port Arthur, Ontario. J. B. Reisman, formerly manager at the Port Arthur houses, has gone to Brandon where he has taken charge of the Capitol, the two changing places.

SEND-OFF FOR LEVY

There was quite a large gathering of exchange men and exhibitors at Winnipeg, Manitoba, on June 29 to give A. G. Levy of Regal Films, Limited, a good send-off on his matrimonial voyage. About 75 were present at the supper, which was held at The Mikado and H. M. Thomas, manager of the Capitol Theatre, officiated as master of ceremonies. The event was arranged by Walter F. Davis, manager of the Metropolitan Theatre, and I. W. Blankstein. Levy was the recipient of a handsome cabinet of silver.

GOLF TOURNAMENT

The second annual Motion Picture Golf Tournament for the moving picture men of Toronto, Ontario, is being held this year on the course of the Cedarbrook Golf Club, Toronto, with Harry Sedgwick of Famous Players Canadian Corp., acting as host to the players. Tournament arrangements have been in the hands of Jack Hunter. Last season the first tournament was held on the Lakeview course and brought out about 50 representatives of the moving picture business in Eastern Canada.

BRITISH FILMS

A survey of the situation in Canada with regard to the number of British productions available for current release in the Dominion shows that there are 37 British pictures on the Canadian market at the present time. Independent Films, Limited, Toronto, controls the Canadian distribution of 16 of these features while Regal Films, Limited, Toronto, is releasing 10 of them. Canadian Educational has eight British productions; Vital Exchanges of Canada, Limited, is releasing two and Famous-Lasky Film Service, Limited, Toronto, has one, this being "Nell Gwyn," starring Dorothy Gish. Two of the latest features to be released by Regal Films, Toronto, are "Reveille" and "Every Mother's Son." Regal is closely related to Famous Players Canadian Corp., and is also distributing Metro-Goldwyn-Mayer, Pathe, Warner Bros. and other subjects.

NOT GUN-SHY!—because it's Art Acord in "The Scrappin' Kid," a western made by Universal.

Fox Ready to Take Bids for St. Louis House

Moving Picture World Bureau, St. Louis, July 5.

IT is reported in St. Louis building circles that William Fox through his architects will be ready to take bids for the actual construction of his 4,500-seat motion picture theatre at Grand and Washington boulevards in the early Fall. Final drafts of the plans are said to be underway in the architect's offices in Detroit.

Definite details as to the construction have not become public, but it is generally accepted in financial and building circles that the construction will also include a modern skyscraper office building on the Grand Boulevard frontage with a very large hotel-apartment structure on Washington boulevard.

Abe Frumburg, a St. Louis attorney who is said to represent the Fox interests, has been buying up parcels of real estate on Washington just west of Grand to provide space for the hotel which is said to have been decided on after the first draft of plans were considered.

UNIVERSAL IN MOBERLY

It is reported in circles that are usually reliable that the Universal Chain Theatres Corporation will take over the five houses in Moberly, Mo., and Sedalia, Mo., operated by the circuit organized by Jack Truitt and Lee Jones. The deal is said to have been completed and an official announcement from Universal is anticipated. The houses are the Baby Grand and the New Grand in Moberly, Mo., and the Sedalia, Strand and Liberty in Sedalia.

DUBINSKY CONTROLS TOWN

L. Dubinsky of Jefferson City, Mo., has closed a deal for the purchase of the Grand Theatre and now has the town's three houses, the others being the Mueller and the Jefferson. The Mueller has been closed for the Summer.

CAPITOL IN AMES

A contract has been awarded for the construction of the new Capitol Theatre in Ames, Ia. The work will be done by Fred Eller of Ames. The house will be operated by the Ames Theatre Co., and will cost about $100,000. It will cover a lot 50 by 100 feet and be one and two stories high.

INCORPORATION

Articles of incorporation have been issued by Secretary of State Becker of Missouri to the Fiorito Amusement Co., of St. Louis. The company will have $4,000 capital and is authorized to operate and own motion picture theatres, etc. The incorporators and their holdings are N. Fiorito, 20 shares; P. Fiorito, 18 shares, and J. Fiorito, 2 shares.

M. P. HISTORY

A motion picture history of the Greater St. Louis Exposition has been arranged for by Earle A. Meyer, director of exploitation for the exposition. The first scenes were made June 26 and show the parade and dedication of the exposition grounds. When the exposition closes the completed film will be placed in the archives of the Jefferson Memorial Building in Forest Park.

BUTTERBEANS AND SUSIE

Butterbeans and Susie, a leading vaudeville team, have been selected to take the lead roles in "Nine Lives," a two reel all negro comedy to be produced in St. Louis, Mo., by the Colored Motion Pictures Industries of America, Inc., Room 214 People's Finance Building, Jefferson avenue and Market street. J. T. Ray a white man, is the director of the company. With the exception of the leading actor and actress the various characters will be played by home talent recruited through trials held at the Booker T. Washington on Market street. The arrival of Butterbeans and Susie in St. Louis on June 29 was the occasion for a big parade by the colored population of St. Louis.

State, Oakland, Taken Over by Capitol Co.

Moving Picture World Bureau, San Francisco, July 3.

THE Capitol Company of San Francisco, subsidiary of the Bancitaly Corp., has purchased the State Theatre and office building at Fourteenth and Broadway, Oakland. Leases on the theatre and offices have four or five years to run, and when they expire the structure will be razed to make way for a bank building.

ELKS RETURN

George Mann, head of a theatre circuit operating in the northern part of the State, with headquarters at San Francisco, and Robert McNeil, head of the Golden State Theatre and Realty Corp., have returned from a pleasure trip to Alaska, made with a party of fellow Elks. J. R. Saul, theatre broker, Loew Building, was also a member of the party.

LEVEY WITH WEST COAST

S. Harvey Levey, for the past six years in charge of a moving picture theatre at Paso Robles, has been selected as manager of the new State Theatre to be opened shortly at Martinez, by West Coast Theatres, Inc. The construction of this theatre was commenced several years ago, but was held up for a long time, owing to the death of one of the builders.

AIRDOME AT REEDLEY

An airdome has been opened at Reedley, by Roemheld & Toepfer, who conduct a theatre in the neighboring city of Kingsburg. The owners, who had joint charge of the Cameo Theatre, San Francisco, for a time, were visitors in the Coast metropolis late in June.

DANCING AND PICTURES

Frank R. Macauley, formerly of San Francisco, but for several years owner of the Unique Theatre at Santa Cruz, has opened a dance pavilion in the beach city which he is conducting very successfully in addition to his moving picture house.

VON HERBERG A VISITOR

J. Von Herberg, of the amusement firm of Jensen & Von Herberg, Portland, Ore., was a visitor at San Francisco late in June, and following a short stay left for Los Angeles.

SELLS OUT TO WEST COAST

From Fresno, comes the interesting news that Frank Purkett has disposed of his interests in the Kinema Theatre to West Coast Theatres, Inc., and that he is planning an extended trip to the Orient.

YEGGMEN CAUGHT

Yeggmen recently succeeded in cracking the safe of the Majestic Theatre at Reno, Nev., and made away with $480. A few hours later two men were arrested as they were boarding a train for Roseville, Cal., and the identical sum taken from the safe was found in their possession.

NEW PANTAGES HOUSES

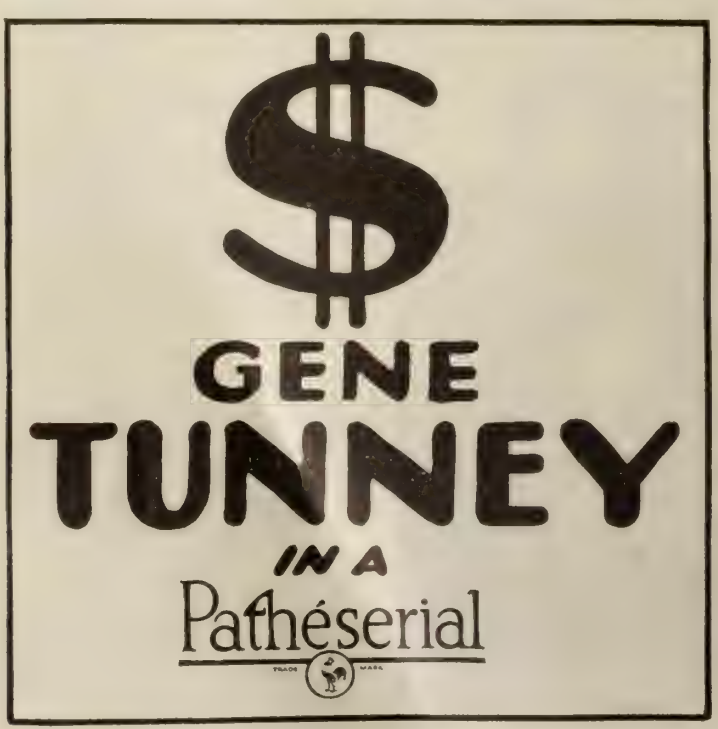
Alexander Pantages has announced his intention of building theatres at both Fresno and Oakland, the two theatres to represent an investment of about $3,500,000.

SINGER RUNS UP

Harry Singer, Western representative of the Orpheum Circuit, with headquarters at Los Angeles, was a visitor at San Francisco late in June to superintend the new policy of opening the show here on Saturday, instead of on Sunday, an arrangement adopted several years ago by the leading moving picture houses.

TRUCKEE HOUSE SHUTS UP

The Paramount Theatre at Truckee has been permanently closed, leaving the field to the Donner Theatre, conducted by W. H. Engelhart.



Which are the pictures that pulled the crowds in despite the hot weather? Send your reports in to VAN.

Along Exchange Row

With the Men Who Sell the Pictures

San Francisco

Moving Picture World Bureau, July 3.

Dick Fearless, formerly of Los Angeles, has been made manager of the Mutual Independent Film Exchange, 298 Turk street. He succeeds C. C. Thompson, who has resigned to enter another field of business.

SULLIVAN LEAVES

J. F. Sullivan, formerly director of exploitation at the San Francisco branch of Famous Players-Lasky, has been transferred to New York, where he will be assigned exploitation duties.

SCHLAIFER TO N. Y.

Western Division Manager L. J. Schlaifer has been called to the New York office of Universal to attend a conference. He took with him the assurance of Pacific Coast exchange managers that the selling campaign on the new season's product was proving a success, despite a late and rather unfavorable start.

ZAR RETURNS

Mike Zar, salesman for F. B. O., returned to his San Francisco headquarters late in June from a quick trip to Nevada. Business in the Sagebrush State was found to be opening in splendid shape.

Minneapolis

Moving Picture World Bureau, July 7.

Colvin W. Brown, vice-president and general manager of distribution of Film Booking Offices, visited Minneapolis last week on his tour of the country. He went into conference with M. L. Finkelstein of the Northwest Theatres Circuit, Inc., and also visited with M. J. Weisfeldt, district manager for F. B. O. and Eph Rosen, manager of the Minneapolis branch.

JOINS M.-G.-M.

Henry Rosefield has joined the sales force of Metro-Goldwyn-Mayer in Minneapolis. He was formerly of New York City.

CORNISH WITH ASSOCIATED

Sam Cornish has been added to the sales force of Associated Exhibitors in Minneapolis.

Pittsburgh

Moving Picture World Bureau, July 8.

Jack Withers is again back in Pittsburgh as manager of the Associated Exhibitors' branch here. This is Jack's third time in this capacity, always returning here after serving A. E. in the New Jersey territory. Just can't separate him from the Steel City. Saul Frank, former manager, remains as a special representative.

BURGUN VISITS

A. J. Burgun, formerly for six years with Universal here, and for the past three years in the real estate business in Florida, is a Pittsburgh visitor, this city being his old home.

SCHWERIN BACK

Charles Schwerin has returned to Pittsburgh, and is managing the new Capitol Film Exchange, recently opened by the Columbia Pictures Corporation of New York. Charlie is an old-timer in the local territory, many years ago having been connected with World and Selznick here. Most recently he was manager for Metro-Goldwyn-Mayer's local office. At Capitol he succeeds Moe Glanz, who acted as manager pro tem, and in the future will be a member of the sales force.

MARCUS STOPS OVER

Lee Marcus, general sales manager for F. B. O., was a recent Pittsburgh visitor.

WITH ASSOCIATED

Charles Kranz, former manager of the Warner exchange here, has joined the sales force of the Associated Exhibitors exchange.

FRANCE VISITS

D. C. France, manager of the Charleston, W. Va., branch of the Columbia Film Service Co., Inc., of Pittsburgh, was a recent visitor here.

Omaha

Colvin W. Brown, official of the Film Booking Office of America, visited in Omaha last week with Sherman W. Fitch, manager for the Omaha branch. M. J. Weisfeldt, district manager for F. B. O., accompanied Mr. Brown.

St. Louis

Moving Picture World Bureau, July 5.

Tom McKean, manager for F. B. O., visited Springfield, Taylorville, Hillsboro and Jacksonville, Ill., during the past week. He reports that conditions in that section of the Prairie States are improving and brighter days are ahead of the exhibitors.

AT LOEW'S STATE

F. B. O.'s "Greater Than Barnum" has been booked by Loew's State for a pre-release showing in July.

LA PLANT TOURS

Art La Plant, manager for Producers, visited Cairo, Duquoin and other points in Southern Illinois the latter part of this week.

McKEAN MAKES CALLS

George E. McKean, manager for Fox, accompanied by Bob Werth, called on exhibitors in Springfield, Jacksonville, Bend and Gillespie.

ON VACATION

Miss Minerva Inger, assistant cashier for F. B. O., has gone to California for her vacation. She will be gone about a month. J. S. Wolf, traveling auditor for Producers, is in town for several days.

VISITORS

Visitors of the week included John Rees, Wellsville, Mo.; John Dorris, Haiti, Mo.; Cal Clavin, Lilbourne, Mo.; John Byler, New Madrid, Mo.; S. E. Pertle, Jerseyville, Ill.; L. Dubinsky, Jefferson City, Mo., and Steve Brady of Cape Girardeau, Mo.

Kansas City

Moving Picture World Bureau, July 7.

James Grainger, general sales manager for Fox, was in Kansas City making a business call on M. A. Levy, Fox branch manager. Jack Harris, assistant booker at the M.-G.-M. branch, will give up the books and try his ability as a salesman for that company this week. Albert Craig has been named as assistant shipper of the Educational branch, succeeding Mel Stewart, who resigned to join a professional baseball team.

COMING AND GOING

Guy C. Davis, shipper at the United Artists branch, caught a train for the "tall timber" for a vacation this week. Joe Manfre, Paramount city salesman, took a trip out into the territory this week to gather in a few contracts. A. H. Cole, sales manager at the Paramount branch, has returned from a trip through southern states. C. D. Hill and R. L. McLean, district and assistant district manager, respectively, were "talking it over" with C. A. Schultz, P. D. C. branch manager, this week.

VISITORS

R. S. Balantyne, southern assistant sales director for Pathe, was a Kansas City visitor, departing for a trip to New Orleans and New York. A. H. Fischer, Warner Bros.' newly appointed district manager, was on the row conferring with Joe Levy, branch manager. W. E. Gallaway, southern division district manager for First National, and Bill Warner, branch manager, were exchanging opinions behind rapidly moving palm leaf fans in the First National office. "Gib" Jones, M.-G.-M. booker, has departed on his annual fishing trip. Bob Gary, Universal exploiteer in the Kansas City territory and one of the most popular film men to ever trod a foot on Eighteenth street, has resigned. It is expected he will become affiliated with Universal's theatre department.

Pete Morrison, in "Chasing Trouble," captures plenty of action for the western-loving fan—Universal saw to that.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,498 Feet

"Fig Leaves"—Fox

A Fine All-Around Box-Office Entertainment with Gorgeous Fashion Revue in Technicolor

Comedy Drama

Reviewed by C. S. Sewell

CAST:

Adam Smith ..... **George O'Brien**
Eve Smith ..... **Olive Borden**
Alice Atkins ..... **Phyllis Haver**
Josef Andre ..... **Andre De Beranger**
Andre's Assistant ..... **William Austin**
Eddie McSwiggen ..... **Heinie Conklin**

Story by Howard Hawks.
Scenario by Hope Loring and Louis D. Lighton.
Directed by Howard Hawks.

IN "FIG LEAVES," the first production made under the supervision of Vice-President and General Manager Winfield R. Sheehan, the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house.

The title signifies woman's eternal yearning for pretty clothes and the feminine plaint "I haven't a thing to wear" furnishes the keynote. In working out this idea, Howard Hawks, who wrote the story and also directed the production, has started out with Adam and Eva and the serpent and brought the story up to date showing their counterparts in modern life.

The Garden of Eden episode has been handled in a facetious and whimsical vein which is thoroughly amusing. The pair are shown living in a primitive apartment surrounded by a lot of the conveniences of modern civilization. Adam has his morning paper, a stone slab with the latest news and even ads chiseled on it, delivered at the door. He has to rush for the 8.15 express, a cart equipped with facilities for strap-hangers, and pulled by a dinosaur. And, of course, Eve, though she has quite a wardrobe, says she has "nothing to wear" and prates about a bargain sale of "fig leaves." This is the serpent's cue and he tempts her. Here the action switches to a modern Adam and Eve. Adam is a plumber, and the serpent is "the woman across the hall." An auto accident brings Eve to the attention of the owner of a deluxe Fifth Avenue shop, who engages her as a model and showers her with pretty clothes. Adam eventually finds this out and raises an awful rumpus, but, Eve has learned her lesson and there is a reconciliation.

The whimsically humorous treatment of the early episodes is also evident in the scenes in the male dressmaker's salon, where a matter-of-fact assistant calls the turn when the boss is ready to go into his usual rhapsody about Spring for every new girl who strikes his fancy.

The average man will enjoy the subtle slap at his lady's passion for pretty things, essentially, however, this is a woman's picture and it is almost superfluous to add that they will go into rhapsodies over the gorgeous fashion revue which is filmed in technicolor. Some of the costumes here will pique the men also. This sequence is long enough to make the picture a box-office hit. In addition, there is an interesting story, with psychology that hits the mark though veiled under a facetious treatment, comedy of a more obvious type supplied by Heinie Conklin, and excellent acting.

As Eve, Olive Borden even excels her previous fine work and shows herself as distinctly of stellar calibre, besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is excellent as Adam and Andre DeBeranger has caught just the right spirit in his exaggerated interpretation of the temperamental fashion designer. The supporting cast is well rounded out and the models are there with the goods when it comes to a question of display.

Much cleverness has been shown in devising the sets and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit.

Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.

6,889 Feet

"It's the Old Army Game"—Paramount

Field's Clowning and Host of Good Gags Makes His First Starring Film Thoroughly Amusing

Farce Comedy

Reviewed by C. S. Sewell

CAST:

Elmer Prettywillie ..... **W. C. Fields**
Mildred Marshall ..... **Louise Brooks**
Tessie Overholt ..... **Blanche Ring**
George Parker ..... **William Gaxton**
Sarah ..... **Mary Fox**
Mickey ..... **Mickey Bennett**

Story by Joseph P. McEvoy.
Directed by Edward Sutherland

AS the result of the hit he made in two Griffith productions "Sally of the Sawdust" and "That Royle Girl" W. C. Fields is being starred in the Paramount production "It's the Old Army Game," a rollicking farce comedy plentifully punctuated with chuckles and laughter.

The story is very slight. The picture is dedicated humorously to the small town druggist and goes on to present the trials and tribulations of this neighborhood figure. Eventually he gets mixed up in a real estate scheme with a city slicker and his people turn on him. Of course all turns out right and he becomes a hero. There is a romance between his pretty clerk and the real estate salesman.

Fields bears the brunt of almost the entire production in which Louise Brooks proves his efficient aid and adds attractiveness. Field's work is high-grade clowning that is decidedly amusing. From the opening scene where a woman routs him out of bed in the dead of night to buy a postage stamp, up to the finish where he takes refuge in the town jail from the overjoyed villagers who he believes are going to tar and feather him, there is an exceedingly rapid-fire collection of gags. We don't believe we have ever seen more in one picture, many of them are new and even the more or less familiar ones are made more effective by Field's inimitable acting. There is hardly a minute when he is not engaged in some gag or bit of amusing clowning.

The various interruptions to the druggist's sleep, the fire in the store after the firemen have just responded to a false alarm, the flivver picnic on the lawn of a private estate, the "old army game" in the drug-store are a few of the fruitful sources of laughter.

Ralph Spence's subtitles, Edward Sutherland's direction, Tom Geraghty's scenario has all effectively built up a good comedy story and as a result "It's the Old Army Game" provides genuine amusement for any kind of theatre where the patrons enjoy laughter.

"Black and Blue Eyes"

(F. B. O. Comedy—Two Reels)

ALTHOUGH the idea of this Standard Comedy is a familiar one, a young husband finding baby clothes and believing he is soon to have an heir and starting to celebrate and then finding out the garment belongs to a neighbor's baby, the "plot" has been amusingly worked out with a lot of laughable nonsense and slaptick. The husband is pictured as a boob. He gives his office force a holiday, has a wild ride in an auto which he "borrows," lands in jail, invites the bums who are prisoners to visit him, escapes, mistakes visiting twins for his own and finally learns that his wife's big news is a visit from mother-in-law. This angle has been given a novel and amusing twist for mother-in-laws presence drives the tramps away and there is general rejoicing.—**C. S. Sewell.**

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000

FIRST NATIONAL

		1925	
My Son (Nazimova)	Emotional drama	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackail)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326

FOX FILM CORP

		1925	
Scientific Husband	Sunshine Comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	960
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925		
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
		1926		
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb	27	
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar.	20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr.	3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr.	10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May	1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May	15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May	22..	5,139
Paris (Chas. Ray)	Parisian drama	June	12..	5,580
Lovey Mary (Bessie Love)	Drama	July	3..	6,167
Road to Mandalay (Chaney)	Melodrama	July	10 ..	6,551

PARAMOUNT

		1925		
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
		1926		
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire			
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,283
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr.	10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr.	10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April	17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April	17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr.	24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May	1..	6,025
The Runaway (Clara Bow)	Melodrama	May	8..	6,218
Fascinating Youth (Juniors)	Drama	May	22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May	29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June	5..	5,109
Rainmaker (Collier, Jr.)	Drama	June	12..	6,055
Say It Again (Dix)	Travesty-farce	June	19..	5,577
Volcano (Daniels)	Thrill melodrama	June	12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June	26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July	3..	6,918
Variety (Emil Jannings)	Drama	July	10..	7,804
Born to the West (Jack Holt)	Western	July	10..	6,043

PATHE

		1925		
Ugly Duckling	Terry cartoon	Sep.	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep.	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hunds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Comedy	Oct.	10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct.	10..	1,000
Clever Feet	Sportlight	Oct.	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct.	17..	2,000
Good Morning Madam (Graves)	Comedy	Oct.	17..	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	25..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	24..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct.	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000
Great Open Spaces	Terry cartoon	Nov.	21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov.	21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov.	28..	2,000
More Mice Than Brains	Terry cartoon	Nov.	21..	1,000
Laughing Ladies (star cast)	Comedy	Nov.	21..	2,000
A Day's Outing	Terry cartoon	Nov.	21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov.	28..	1,000
Walloping Wonders	Sportlight	Nov.	28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec.	5..	10 ep.
Bonehead Age	Terry cartoon	Nov.	28..	1,000
One Wild Ride	Our Gang Comedy	Dec.	5..	2,000
Hold Everything	Comedy	Dec.	5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec.	5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec.	12..	2,000
From Rags to Britches	Sennett travesty	Dec.	12..	2,000
Haunted House	Terry cartoon	Dec.	12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec.	12..	2,000
English Channel Swim	Terry cartoon	Dec.	19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec.	19..	1,000
Hotsy Totsy	Sennett comedy	Dec.	26..	2,000
Wild Cats of Paris	Comedy	Dec.	26..	2,000
		1926		
Gosh Darn Mortgage	Sennett comedy	Jan.	2..	2,000
Good Cheer	Our Gang	Jan.	9..	2,000
Wide Open Spaces	Sennett Comedy	Jan.	9..	2,000
Between Meals	Roach comedy	Jan.	9..	1,000
All Astride	Sportlight	Jan.	9..	1,000
Gold Push	Terry cartoon	Jan.	9..	1,000
Three Blind Mice	Terry cartoon	Jan.	9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan.	23..	5,305
What's the World Coming To?	C. Cook comedy	Jan.	16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan.	16..	2,000
Lighter Than Air	Terry cartoon	Jan.	16..	1,000
New Melody Series	Song series (13)	Jan.	23..	1,000
Charley, My Boy (Chase)	Comedy	Jan.	23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan.	30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan.	30..	2,000
Little Brown Jug	Terry cartoon	Jan.	30..	1,000
Long Pants (Tryon)	Comedy	Jan.	30..	2,000
A June Bride	Terry cartoon	Jan.	30..	1,000
The Uprising Generation	Sportlight	Jan.	30..	1,000
Soft Pedal (Parrott)	Comedy	Jan.	30..	1,000
Funnymooners (Graves)	Comedy	Feb.	6..	2,000
Strenuous Life	Sportlight	Feb.	6..	1,000
Windjammers	Terry cartoon	Feb.	6..	1,000
Your Husband's Past	Comedy	Feb.	6..	2,000
Casey of the Cost Guard	Action serial	Feb.	13..	10ep.
Buried Treasure	Our Gang Comedy	Feb.	20..	2,000
Wicked City	Terry Cartoon	Feb.	20..	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb.	27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb.	27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb.	27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar.	6..	2,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comery	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000

PRODUCERS DISTRIBUTING CORP.

			1925
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,000
The Wild Girl		5,000
Pals		5,000
The Silent Witness		5,000

CINEMELODRAMA

Call in the Night		5,000
The Night Watch		5,000
The Hurricane		5,000
The Devil's Partner		5,000

UNITED ARTISTS

			1925
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
			1926
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219

UNIVERSAL

			1926
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	.....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do Iit	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	22..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
Go the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5.000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,912

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23.. 6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov. 7..	1,000
Real Charleston	Lesson novelty	April 24..	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9.. 6,564

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21.. 4,969

POST SCENICS

Holland	Scenic	Nov.	7.. 1,000

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850
When Do We Eat?	Novelty	July	10..	1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Suggestions for Impressionistic Stage Settings

Devised by Colby Harriman

THERE is a trend in presentation production work toward the semi-impressionistic type of stage setting. This may be based along lines known as "suggested scenes," scenes which are not essentially realistic in the ultimate treatment, but scenes which reflect a theme. There are various types of impressionistic themes suitable for stage creations. It has been found that scenes may be treated in an impressionistic-realistic manner, or realistic scenes reflecting a certain impressionism founded on a theme, one which is difficult to realistically portray.

The impressionistic type of stage setting is basically favorable for presentation and prologue work, especially the latter form. In such productions it is only necessary to subtlely portray the theme, it is found that this method results in a speedier production, is easier to handle, and less expensive to produce. Personally, we are in favor of this type for prologues devised to create a suitable atmosphere in a manner not to duplicate scenes or action found in the scenes of the feature picture following it. Then, one may use these treatments for Epilogues, thereby giving a stage summation of the dominating theme.

The suggestions we are offering this week give three general ideas of the manner in which impressionistic themes may be handled. The ideas are not exactly original as they are a composite of various actual productions which we have used and found satisfactory. It will be noted that the basic element is the suggestion of the period or theme with some outstanding element.

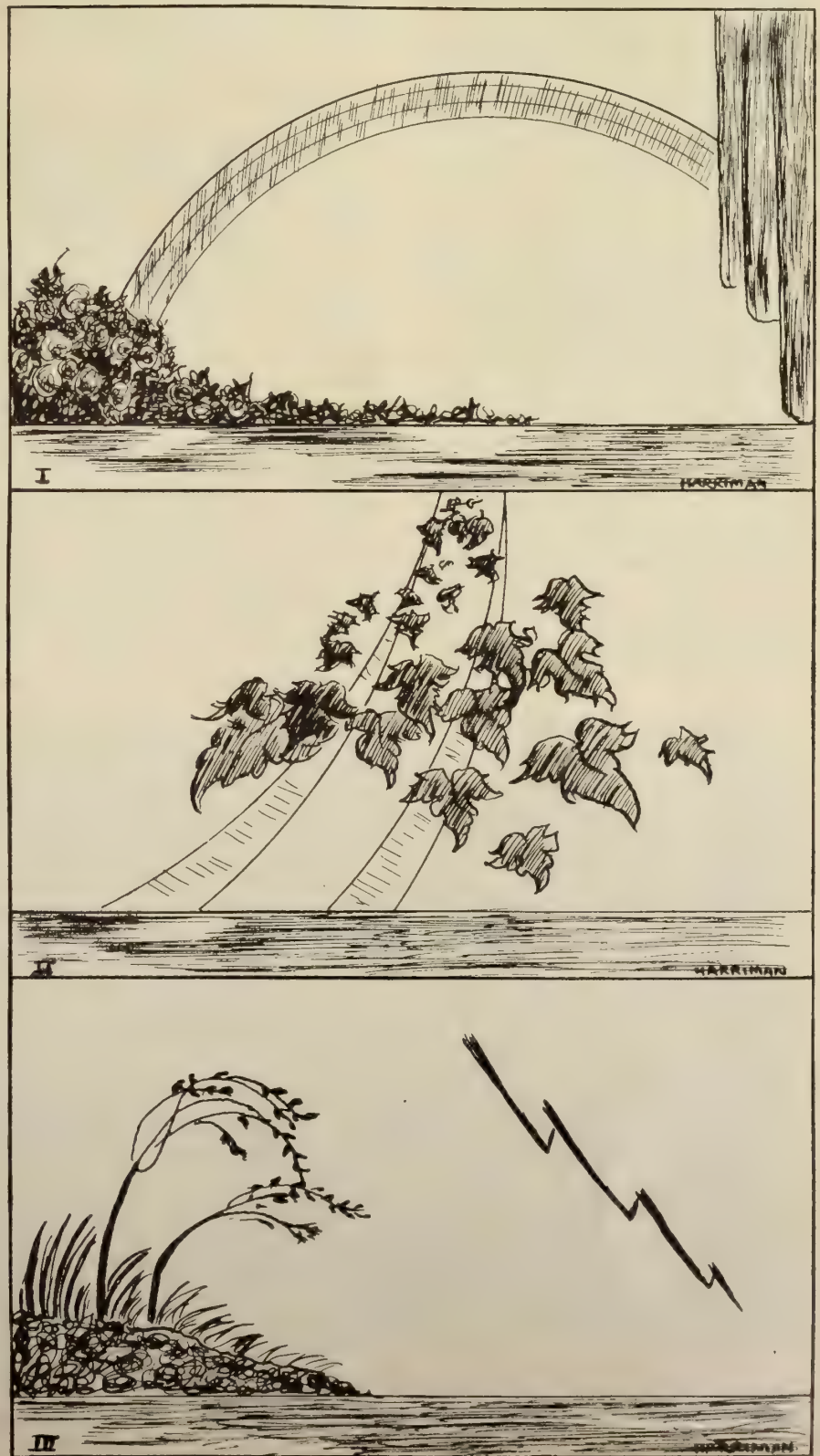
1. "SUMMER"

A setting which may be used for a subject based on the summer season, such as a woodland dance, a melody ballad, etc. The setting consists of a blue sky cyclorama hung back and toned a blue-green, using the deeper toned mediums. In the foreground should be a flower of foliage bank, very colorful, and should be constructed out of artificial flowers. At extreme left a gauze drop, or a silk, should be hung in uneven folds forming a thick return. This should be hung at the curtain line. Spots off stage should be used to high light the foliage bank and also tinge the folds of the return at left. Use all of the summer tones, such as greens, pinks, rose-amber, light purple and blue in the lighting treatment. A prism rainbow should be set and brought up on dimmers at a cue for the finale. The summer theme or impression in this set is the rainbow and the foliage bank with its full-grown flowers.

2. "AUTUMN"

This is a setting which may serve as a scenic background for a dancing number, such as "sprites," or characters dressed in gaily colored aesthetic dancing costumes.

(Continued on page 188)



The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Scenic Artists Frames

"I have a very limited fly loft in my theatre and it will not enable me to hang the artists paint frame in the regular manner. Will you kindly suggest a way out of the matter as I really need a paint frame for the work I am having done in the theatre." P. A.—Newark, N. J.

There are two methods which you can use to overcome the difficulty which you mention.

The first method is called that of installing a "scenic well." A long well or channel is prepared at the back wall of your theatre, the depth of which should be deep enough to take the entire frame. The walls of the pocket should be enclosed with boarding or metal. The artist may then use the stage floor as the bridge and with the aid of the rigging, the frame, properly counterweighted, may be let down and hoisted up during the progress of the work. There should be guide wires on the sides of the frame which will serve as a track to prevent the frame from swaying back and forth and causing it to rub against the side of the well.

The other method is to make the frame stationary on the back wall. The artists bridge may be adjusted on the rigging so that it may be hoisted up in front of the frame. This method simply reverses the method of manipulating the standard frame. The rigged bridge should also be equipped with guide wires to eliminate swaying. This method is about the best for the stage with a small overhead back stage. It is not as expensive to construct and it will be easier to keep clean. If precautions are not taken it is found that dust and dirt accumulate in the scenic well unless a trap door is placed over when not in use.

Crystal Chandelier Substitute

"In a recent issue of the Production Forum you described an improvised crystal chandelier made out of large 'horse' capsules, and strung on thread. I am particularly interested in this effect but am wondering how you can get the glistening effect which is found in the crystals themselves." J. B.—New York City.

I am particularly glad that you have made this inquiry as it was an important item of discussion during a recent class period in "Stagecraft" at the Publix Training School for Managers.

It is true that the gelatine capsules will not glisten as profusely, nor be prismatic, as the crystals. The idea of this improvised chandelier is to produce a suitable substitute. One advantage is that you can construct one of a size that will be in proportion to the stage setting.

The various gelatine capsules, after they have been strung on the threads, may be given a treatment of shellac, or varnish. This should be sprayed on with a solution and before it sets, crystal dust sprinkled over the surface. This will give a dazzling effect when the chandelier is highlighted from the sides with the spots.

Other methods which were suggested to me at the school above mentioned, were, to insert small bits of tinsel in the capsules, to take small pieces of various colored gelatine and put them in these transparent tubes. These are good ideas.

To make the chandelier more radiant, it is suggested that the frame be covered with a mettalic fabric, silver tone is preferable, and then the chandelier draped with the strings of capsules. This gives a glistening body to the effect and will aid materially in producing a "dazzling crystal chandelier effect".

Projected Scenery

"We have a very small stage in our theatre. The screen is on the back wall and it is impossible for us to hang any drops or curtains because we have no place in which to draw the drops. I have heard a lot about this projected scenery and would appreciate it, if you would tell me how I can work it in my theatre." L. B. B.—Buffalo, N. Y.

Projected scenery is a very convenient method for providing new scenic settings in limited spaces. It is also inexpensive. The "scenery" is painted on a glass slide and operates from the projection room, the stereopticon machine being used. There are instances where a special stereopticon is made up to be used from the balcony breast and controlled from the stage. However, the projection room is the best place for it. The stereopticon may be equipped with a wide angle lens or objective so that the projected scene will fill the general stage opening.

The scene is projected on a fabric drop of the draw-curtain type, hung back of the main curtain. This may be hung in small or large folds. A plain muslin curtain may also be used, this curtain being hung straight without any folds.

The slide should be painted in such a manner that there are dark or light spots in lower corners or bottom of design which can be used as the spots where the artists stand. This system of design enables the artist to blend in with the scene without having some portion of the pattern projected on the clothes or costume.

There is a regular lamp offered in the market which is called a Scene Projector. This is the Linnebach Lamp. It is an open box type with the hood about twice the size that we find in the various makes of the stage olivettes or open box lamps. It carries a thousand watt lamp. A large glass slide upon which the scene is painted is inserted in the groove in front of the lamp hood. This lamp is set back stage and the image is projected on the back of a semi-transparent muslin curtain hung well forward. From the front of the stage this has all of the appearance of being painted on a drop. The only trouble with this lamp is that the outlines of the painted design on the large glass slide are not clean cut like we find when the stereopticon is used. This is due to the lack of condensers and lens in the scene projector.

There are also instances where an ordinary open box lamp has been used with a glass medium, a design painted upon the glass, and the image reflected. The surface is not as oblong as that found with the standard scene projector lamp, but it is a good substitute for back of the drop projection.

THIS DEPARTMENT

IS

EXCLUSIVELY DEVOTED

TO

PRESENTATION AND

PROLOGUE

PRODUCTION WORK.

YOUR IDEAS ARE

WANTED

SEND IN YOUR

SUGGESTIONS FOR

STAGE NOVELTIES

WE WANT TO PUBLISH THEM

SEND IN YOUR

INQUIRIES

REGULARLY

TO THE "FORUM"

Impressionistic Settings

(Continued from page 187)

Setting a fan off stage, the garments of the dancers would be given the effect that they were "blown by the wind." The sky cyclorama should be toned a deep blue and purple set at the top with an orange amber base. Large and small leaves, cut out of cloth or paper, should be attached to a wire or thread and hung in front of the cyclorama. These leaves should be treated to look like Autumn leaves. Two narrow silver streamers should be fastened on the drop and with the flood lighting on the back drop, the leaves will be shown to better advantage, the contrast will be more pronounced. The effect desired is that of falling leaves being blown from the trees.

3. "THE STORM"

The idea in this setting is extremely impressionistic, and one which deals in a scenic treatment that is not based on a realistic pattern. The trees may be constructed units with the branches of heavy wire covered with cloth. Leaves may be attached to the branches. A ground row of reeds or high grasses should be used to mask the bases of the trees, and a fan may also be used off stage to agitate the various reeds used to trim the top of the ground row. A black velvet drop may be used as a backing, with silver paper strips cut out to represent forked lightning and tacking them on the drop with thread. The foreground should be highlighted to emphasize the blowing trees, and a brilliant spot should be focused on the lightning pattern, this lamp set at the sit so that no spot will be identified from the front.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Patron—"How Do They?"—
Projectionist—"How Do I?"—
Technicolor—"This Way!"

A Specially Prepared Chat Enabling You to Enlighten Your Inquisitive Audience—and Help Your Projectors to Do Their Part in Bringing Nature's True Colors (Technicolor-transmuted into the film) to Fullest Beauty on Your Screen.

WHEN YOU RUN "The Vision," or "The Marionettes," Educational classics of Short Features, all in nature's colors—or Douglas Fairbanks' "The Black Pirate," which is also entirely reproduced in natural color—or any other pictures in which Technicolor is employed—and there are many in which at least a goodly sequence is Technicolor—your patrons will want to know how the beautiful colors are captured in the film and transferred in all their fidelity of shade and tint to your screen, and your projectionist will want to know how to get the utmost realism. Through the kindness of Technicolor, Inc., information is furnished here that will cover both points.

How Camera Captures And Film Preserves

The Technicolor process may be briefly outlines as follows:

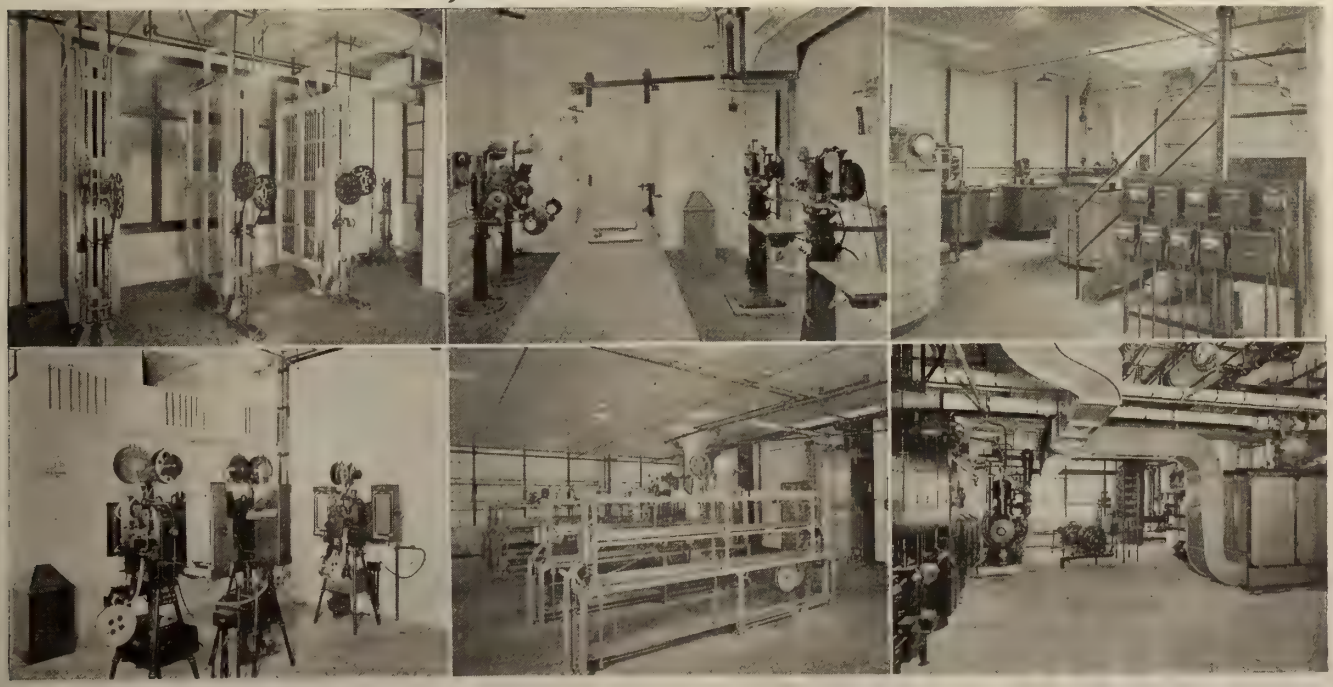
Preparation of a new high-speed color-sensitized negative for use in the special Technicolor cameras.

Photographing two pictures at once with the special Technicolor cameras which employ a system of prisms located behind a single lens, one picture being taken through a red-orange-yellow screen, and the other through a green-blue screen. These two pictures are taken at exactly the same time and from exactly the same point of view, through a single lens. Hence they are identical except that one, taken through a filter which absorbs the red-orange-yellow shades, is a record of the green-blue portions of the object, and the other, taken through a filter which absorbs the green-blue shades, is a record of the red-orange-yellow portions of the object. It will be noticed that the colors, red-orange-yellow, include one-half of the spectrum, and the colors, green-blue, include practically all of the remainder of the spectrum. Consequently, if these two color records could be printed in register on a single piece of positive film and properly dyed we might expect to reproduce the appearance of the original object with all its color values. The following steps of the process accomplish this.

Positive stock used for this process is specially thin stock which is perforated with special care.

Where Accuracy Counts

The next step in the process is to print every alternate picture on the negative—



TECHNICOLOR'S BOSTON PLANT has, as shown at top, left to right: Surfacing machines, Perforating Room, Solution Mixing Department; below, same order, Printing Room and machines, Coloring Room and machines, and air conditioning apparatus.

that is, the reg-orange-yellow series of pictures, on a strip of this specially thin positive stock. Correspondingly on another strip of this positive stock the blue-green alternate series of pictures is printed from the negative.

By means of the accurate perforations it is possible to bring these two strips into register, which is done in the technicolor process in a machine which also functions to cement the strips together. The cementing machine uses a solvent which softens the two films sufficiently to weld them together, and is especially designed for the purpose.

We thus have at this point in the process an undeveloped double-coated positive film each frame of which comprises a latent image of the green-blue picture on one side, and on the other side a latent image of the red-orange-yellow picture, these two being geometrically identical and in absolute register.

This film is then sent through specially made developing machines which are automatic and which, by means of suitable chemicals, baths, etc., transform the latent images into relief images. With the ordinary developing processes these images would appear as black silver deposited corresponding in density with the light from the object photographed. The function of the Technicolor developing machine is to harden the gelatine wherever there would have been such a silver image and to leave it soft wherever there would not have been such an image, and to dissolve off the soft portions of the gelatine. In this way there is left a relief image of hardened gelatine, that is to say, the gelatine left has a thickness from point to point just in proportion as there would have been a silver image by an ordinary developing process.

Now Comes The Color

After drying this double-coated relief image positive it is sent to the coloring machines. In these coloring machines the gelatine relief images take up dye from point to point in proportion to their thicknesses so that by this step there is put back into the film the color values just in proportion as they existed in the relief image. This final colored film is given a very thin protective coating and is then ready for projection. The resulting pictures on the screen are extraordinarily beautiful and faithful.

Projectionist! Pointers

Technicolor film requires no special machinery, equipment or attachments for its projection and is shown in theatres all over the world, using the standard black and white projection machines.

Structure and Properties Of Film

In order to understand how to project Technicolor film properly it is necessary to know something about its special properties, how it differs from ordinary "black and white" motion picture film, as well as to what extent it resembles the latter.

The outstanding special feature of Technicolor film, which everybody recognizes, is of course the fact that the pictures which it produces upon the screen are in full natural color, instead of being in monotone or some unnatural combination produced by tinting and toning.

A close examination of a piece of Technicolor positive film will show that it has a gelatine coating on both sides, instead of on a single side as is the case with ordinary "black and white" films. Thus, its general structure is somewhat similar to that of so-called N. C. (non-curl) Kodak film, which has a hard transparent coating of gelatine on the back. However, the coatings on both sides of Technicolor film are similar to one another, except for one thing: a difference in color. One side is red and the other is green. It is difficult to appreciate this fact under ordinary conditions of observation because the two colors combine with each other to yield the natural colors of the scenes which the film represents. However, if one side becomes deeply scratched, the color of the opposite side is clearly visible.

The gelatine coatings of Technicolor film differ from the single coating of ordinary black and white film in that the former vary in thickness from one point to another of the film surface. In fact, it is this variation in thickness which forms the image or picture. Where the gelatine is thick the color is strong or the density great; and where it is thin the color is weak or the density is low. There are some points on the film where there is no gelatine at all, or practically none. Both edges, on both sides, over the sproket hole region and up to the picture frames are thus free from gelatine. This freedom from gelatine coating on the edges has several advantages. It makes it unnecessary to wax or otherwise to lubricate Technicolor film before its first running in a projector. It also increases the life of the film since brittleness in film is largely due to the gelatine coating, particularly when this becomes dry and hard, as it does with age.

The Proper Projection of Technicolor Positive

Every good projector operator knows that in order to give a first class show he must keep the picture in sharp focus on the screen at all times. This is especially true of pictures in natural colors, in which the snap and realism is seriously impaired if the screen image is allowed to blur. Now the focus for Technicolor film is frequently—and probably as a rule—slightly different from that of black and white film. This is due partly to the presence of the color, but mainly to the difference in structure between the two kinds of film, as already explained. To yield the sharpest picture on the screen the lens must be focused half way between the two gelatinee surfaces of Technicolor film, while for the best results with black and white it must be focused on the single surface which carries the emulsion coating. Furthermore, the exact degree of curl of black and white and of Technicolor positive is apt to be different so that the two films do not lie in exactly the same plane in the gate of the projector.

It follows from the facts just stated that it is usually advisable to readjust the focus of your projector when passing from black and white to Technicolor or vice versa. It will repay any operator to make this extra effort to insure for the audience an experience of the full beauty and sharpness which is really present in the film. Differences in focus are also found between different rolls of black and white film, and the alert operator will always be watching his screen for the best possible results in any case.

Cupping Its Cause

When Technicolor positive becomes quite old it may show a considerable degree of "cupping," which makes it difficult to maintain a steady focus at any setting of the lens. Film in this condition should be returned to the Technicolor laboratory for renovation. Distributors who have had a great deal of experience with both Technicolor and black and white film report that cupping is ordinarily worse with the latter than with the former. However, it is possible that the greater stiffness of Technicolor film may cause a cupped sample to behave worse in a projector than will an equally bad sample of black and white. The adjustment of the projector itself will have a great deal to do with the matter. Film in a cupped condition will run more smoothly with an increase in spring tension in the gate of the projector.

Since Technicolor positive has a gelatine coating on both sides instead of on only one side, it is evidently important to protect both faces of the film from mechanical damage, such as scratching. A light scratch on Technicolor film will show on the screen as a dark line just as in the case of black and white; but a heavy scratch will show as a bright line of red or green. This is because the color has been removed bodily from the scratched side and the complementary color of the opposite side shows through. If you see a red line or spot on the screen you may know that the green gelatine has been injured, and vice-versa. The most important causes of such scratching are oversize loops, guard plates or other devices which bear upon the celluloid face of black and white film, dirt in the aperture or elsewhere, etc. In general, a thread-up and condition of the projector which is absolutely first class for black and white is O. K. for Technicolor. No careful operator will permit even the celluloid side of a film to drag on any portion of his machine, since celluloid side scratches when they occur, are no more beautiful than are those on the gelatine side.

Some projectionists under some circumstances may find difficulty in deciding which face of Technicolor film to thread up towards the lamp house. The correct position can of course be determined at once if a title is available, since this must obviously be threaded so that the words read from left to right

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Importance of Chemistry in Motion Pictures

By Glenn E. Matthews

Research Laboratories of Eastman Kodak Co.

PART SEVEN

Intensifying Methods

Although several methods have been worked out for chemically reducing the photographic image, it is quite another problem to add to or build up an image. As the saying goes, "what isn't there is hard to put there." A few solutions have been found, however, with which an underexposed or an underdeveloped image may be improved.

Usually intensification is performed by depositing a silver, mercury, or chromium compound upon the stage. The most common mercury intensifier is Monckhoven's solution which uses a solution of mercury bichloride and potassium bromide for the bleach; this reacts with the silver forming a mixture of mercurous chloride and silver chloride. The image may be re-developed in several ways, with 10% sulphite solution, with an elon-hydroquinone developer, with 10% ammonia, and with a solution of potahsium cyanide and silver nitrate, each solution giving proportionately greater intensification.

A chromium intensifier consists of an acidified solution of potassium bichromate which is used for the bleach. After a thorough washing, the image is redeveloped in a regular developer such as elon-hydroquinone. The chemistry of this intensifier is not very well understood but its use has found increasing favor owing to the ease and certainty of its operation and the permanency of the intensified image.

Tinting and Toning Motion Picture Film

In order to obtain more pleasing effects on the screen, motion picture film is often colored by treatment with various chemical solutions. Tinting is accomplished by evenly staining the gelatin emulsion or the support by means of slightly acidified dye solutions. It is rarely necessary to tint the emulsion since positive film on tinted support or base has been supplied for several years in nine different colors by the Eastman Kodak Company. This tinted positive film is printed and processed in the ordinary way. The use of tinted film thus eliminates several extra operations which are both expensive and troublesome.

Toning consists in changing the original silver image to a colored inorganic salt of silver or to a dye image. There are three commonly used methods of inorganic toning. In the first method known as sulphide toning the film is bleached in a ferricyanide-bromide bleach and subsequently treated with a weak solution of sodium sulphate which yields a final brown image composed of silver sulphide. Very beautiful blue tones are obtained by the use of a solution containing potassium ferricyanide and ferric alum in the presence of an alkaline salt of oxalic acid, a mineral acid and certain other salts. The silver image is thereby converted to a mixture of silver ferrocyanide iron (ferric) ferrocyanide which forms the blue-toned image. Tones ranging from chocolate to reddish brown may be produced in a somewhat analogous way as the iron tones by the use of a bath containing uranium ferricyanide, the final image consisting of silver and uranium ferrocyanide.

If a silver image is converted more or less to a silver ferrocyanide image and the film immersed in a basic dye solution a mordanted dye image is produced. What happens is that the dye will attach or mordant itself to the silver ferrocyanide whereas it will not stick to the silver alone. This chemical reaction provides a method of obtaining a wide range of tones which may be still further extended by double toning. Basic dyes are the most suitable for use since they do not readily dye gelatin. Other effects may be produced by combining tinting and toning. For detailed information see the booklet, "Tinting and Toning Eastman Positive Motion Picture Film," published by Eastman Kodak Co.

(To be continued)

CORRECTIONS

Last week, through error, Harry M. Crandall's Washington, D. C., Colony was incorrectly described in a story heading as "Milt Crandall's" for which we apologize.

Information comes from the Dayton Savings and Trust Co., Dayton, Ohio, that an item relating to plans for a theatre credited to them is incorrect, as that institution has no such plans. Please delete the item from your information files.

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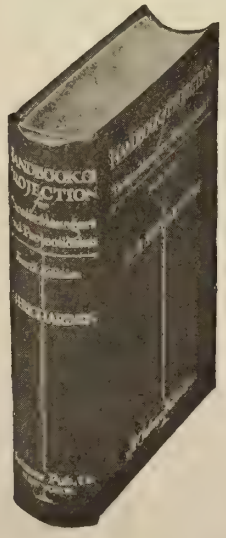

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When Is An Apprentice

I RECEIVE many letters exposing the absurdity, not say asininity of the proceedings of SOME theatre managements and alleged motion picture projectionists. Here is one, just at hand, which I shall print almost exactly as written, respecting the correspondent's desire that I withhold his name and location. I will merely say that it comes from the South.

Read this letter carefully. It deserves it. You who love and respect the profession of motion picture projection will, while smiling a bit at the crudeness of expression of this young man, nevertheless recognize his SINCERITY, and sympathize with his ambition and his feeling of outrage that earnest endeavor and hard work have been thus lightly treated. The correspondent says:

Dear Mr. Richardson: For quite some time I have hesitated about writing this letter, due to the fact that I would be talked about and roasted by those of this city who would come in contact with it through the Moving Picture World.

I recently threw up my position in a small neighborhood theatre as an assistant projectionist. For five long years I put heart and soul into that projection room. All the duties of the projectionist were left solely to me. I was trusted with the keys to both the theatre and the projection room. All the tools but a couple of screw drivers, pliers and a hammer were mine. They consisted of many taps, dies, punches, reamers, open-end wrenches and so much more that it took me some time to pack them all in a good-sized tool box and after removing them I had to make another trip for my literature—the handbook and other books, etc., bearing on projection. It took me three weeks to scrape up enough money to purchase the Bluebook of Projection. That was in 1923.

Low Pay Not Reason For Resigning

My pay was very small, but I would have worked for nothing rather than have to leave. Low pay was not the reason that I left for. I would get up at 7 each morning, trim the lamps, wipe up the oil, rewind the last reel from the night before and sweep up the projection room. Then, after my day's work in a factory, I would project two shows each evening—yes, project them myself, with the projectionist as a supervisor or an audience.

Every time anything went wrong they always rushed to the projection room for my tools. I got them all back when I went after them, but sometimes they did not come back so nice as when they went out. During the day, when the janitor needed tools he would push a kid through the spotlight window for a hammer, a chisel or something, and these tools never came back. I just missed them, and that was all there was to it. So much for that!

And now here is the reason for my leaving. The janitor, knowing more about running a "booth" than any one on earth, often gave me orders to drag out of the show, and patrons who paid good money to see a show, told the manager that the "operator" ran the show bum. Yet those very same people would sit through a show with programs over their eyes so as to protect them from 15 and 25 watt side lights, and made no protest.

When the fifteen-year-old Power's 6A projectors needed parts, Mr. Assistant (myself) ordered them and Mr. Janitor blamed the "upstairs' help" for wearing the "machines" out. But he would kick if he got home later than 10:30, when the second show started at 8:45, with eleven or twelve thousand feet of film to run. There was no "drag-it-out" orders then, but it was chase-'em-through.

Well, this ends my sad but true story, and I am reading and studying more now than ever in order to get my license in just two years. Some day I hope I'll be in a class with Gray, Bennewitz and the fellow who calls himself Hanover.

If you ever publish this, kindly omit name and location, as I desire no trouble, for the local in this town likes me and has accepted my name as an oncomer."

Now, gentlemen, don't bother sneering or casting reflections on this man. He has not set out his case very well, true, but he is not a writer—he does not pretend to be—but I'll bet dollars to soft-boiled no-good eggs that some of these days he will be a very REAL motion picture projectionist.

What he says is, in effect, this: I have done everything possible to equip myself with both tools and knowledge. I have taken real pride in my work and have done the work the projectionist was paid to do, only to have all my effort ruined by the orders of a janitor who was given authority over something he knew little or nothing about, and apparently cared less.

Take note that he says the projectors were fifteen years old, and that the jantior blames the men for "wearing them out." If they are Six A projectors I think they cannot be quite that old. Unless my memory is at fault the Six A only came out about thirteen or fourteen years ago, but anyhow, being Six A they certainly are old enough that if the men did their real duty by the theatre they would take an axe to them.

Hard Work Will Gain Over Discouragement

Note you this and note it well: This man put his heart and soul into that projection room, and THAT IS WHAT SPELLS ULTIMATE SUCCESS. Make you no mistake, gentlemen, it is the man who loves his work and puts his heart and soul into it who, unless shamefully discouraged by such utterly IDIOTIC WORK ON THE PART OF A THEATRE MANAGEMENT as is here described, will go far and climb high before he stops. IT IS THE MEN WHO LOVE THEIR WORK, AND WHO PUT THEIR HEART AND SOUL INTO IT, WHO FORM THE YEAST WIHCH WILL FINALLY LEAVEN THE SOUR DOUGH WITH WHICH MOTION PICTURE PROJECTION HAS BEEN AND STILL IS AFFLICTED, or should I say CURSED!

This manager-janitor was particular that those old, antiquated has-been WRECKS of projectors be not "worn out" unduly, but STEALING a few of the poorly paid apprentice's (Apprentice is about what it really amounted to) tools meant absolutely nothing in his janitorial life, and as to dragging out or speeding up a show—why, what earthly difference COULD that make to the audience.

Audience Did Not Protest Against Lights

One other thing—it's distinctly good—was the notation that while the audience criticised the faults in projection (which was very right and proper) it would sit through a show holding programmes or hands up to shield eyes from the terrific strain of high power side lights without protest on that IDIOTIC managerial BLUNDER.

Stick to it, young man! Don't let them get your goat! There is evidence in your letter that however far you may have advanced in your work by study and careful, intelligent endeavor to improve it, you still lack understanding and knowledge of the importance of fair, decent pay. I can understand and sympathize with your "work-for-nothing" rather than quit remark, but that won't do either.

Bluebook School

Question No. 504—Describe, with sketch if preferred, method of establishing a permanent ground wire.

Question No. 505—Name the two acceptable ways in which projector light source circuit outlets may be brought to the proper place with relation to the projectors. In other words, how may the circuits be run.

Question No. 506—Name the various reasons why all switches ought to be enclosed, either in a metal casing, as the projector table switch, or in a metal or other suitable cabinet.

Question No. 507—Draw a diagram showing connection through a switch in such way that an economizer may supply one projector lamp and a rheostat the other, alternately, and explain when and why such a connection is advisable.

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Bluebook Answers No. 490 to 492

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 490.—Tell us how you buy your supplies, and how you keep them after they are bought; also how you think the buying ought to be done.

Arthur Gray, Lancaster Theatre, Boston, Mass.; W. C. Budge, 218-02, 137th Avenue, Springfield Gardens, New York; E. Fergodo, Livermore, Calif.; C. H. Hanover, Burlington, Iowa; Frank Dudiak, Fairmont, W. Virginia; John Doe, Chicago, Ill.; G. L. Doe, Chicago, Ill.; Bill Doe, Chicago, Ill. (Gee! Chicago runs to Does, don't it. Only the Does seem to have sufficient energy or information to answer these questions. How come ? ? ? Possibly King Malloy could answer.) Allan Gengenbeck, New Orleans, La.; E. L. Amberleigh, San Francisco, Calif. (Golly! Look what city's here) and T. R. Guimond, Mobile, Alabama, have answered this one correctly. Gray handles the matter thus:

"Whenever it is possible projection room supplies should be purchased in quantity, in order that a lower price may be obtained. Thus: Carbons should be, and here they are purchased in case lots, oil in gallon lots, film cement by the quart or gallon (I doubt the advisability of that, Brother Gray, because of the extremely volatile nature of cement. Of course if it can or could be kept absolutely air tight it would be all right, but a gallon, or even a quart of cement would last a long while in the average theatre. Don't think you considered the average theatre, which uses comparatively a very small quantity of cement, when you said that, friend Gray, F. H. R.) and other supplies the same way. It is always cheaper to buy supplies in reasonable quantities, rather than to struggle along on a pinch-penny, shop-to-projector basis.

Supplies in Cabinet Provided for Them

All supplies are kept in a large partitioned cabinet, built especially for the purpose, and everything in it is kept in its proper, appointed place. If it be true that "Cleanliness is next to Godliness," then most certainly orderliness comes next.

Aside from the occurrence of a very unusual, unexpected mishap or accident, we have everything that is needed to effect an immediate replacement or repair, and the parts are exactly where we may place our hand on them the moment they are needed. Within reason, this means just what it says—we have everything, though I do not mean that a complete unassembled projector mechanism is carried in stock, or a complete lamp or rewinder. That is entirely unnecessary and would be poor practice, because it would tie up both capital and space needlessly.

However, the real projectionist, and the understanding theatre manager know that there are certain parts of a projector mechanism which will need periodical replacement; also certain other component parts of the projection equipment unit are in the same class, hence these parts should be at hand. It is true economy to have them so. It is poor economy and poor business management to do otherwise.

Among the parts in this class are tension springs and shoes, sprocket idler rollers, sprockets, motor drive take-up belts, motor brushes, lamp jaws, asbestos covered wire, intermittent movement parts, projector mechanism gears and a few other items, all of which we have continually in reserve stock.

As soon as one item of stock, as, for example, a sprocket is used, another is immediately ordered to take its place, so that we keep one jump ahead of the possibility of being obliged to wait impatiently while a delayed shipment of a part ordered AFTER IT IS NEEDED, arrives.

It is true that a certain amount of money is thus tied up, but we feel that this relatively small amount is in the nature of an insurance against trouble, and is something more than fully justified.

There is a very important item in this connection, and one which must not be overlooked. When supplies are thus kept in stock it is easy to make a repair when it is first needed, and that if projection is in charge of a man at all fit for the job, they will invariably be made then, rather than waiting until the results of the fault appear upon the screen, and the job quite possibly has developed into a big, costly one, quite possibly involving the sending of the mechanism to the factory or repair shop, with replacement of several parts instead of the original single worn one. IT IS POOR MANAGEMENT AND A POOR BUSINESS POLICY TO PERMIT PROJECTOR MECHANISM TO REACH THE 'OVERHAULING" STAGE BEFORE MAKING NEEDED REPAIRS; EVERY INDIVIDUAL PROJECTOR MECHANISM SHOULD RECEIVE IMMEDIATE ATTENTION WHEN ATTENTION IS NEEDED. IT IS SOUND ECONOMY AND GOOD BUSINESS MANAGEMENT TO DO IT THAT WAY; MAKE YOU NO MISTAKE ABOUT THAT.

Projector Head Buys Accessories and Parts

All ordinary routine supplies, spare parts and accessories such as have been mentioned are purchased by the head of the projection department on his own volition, and his is the sole responsibility in the matter, insofar as wise and judicious buying be concerned.

The purchase of any innovations, items deemed advisable for experimentation or development work, new projection units, etc., requires the o. k. of the managing director, which is invariably forthcoming upon the recommendation to that effect by the head of the projection department.

Incidentally, this theatre organization is divided into several departments, each with a department head who is responsible directly to the managing director. Inasmuch, as this system works out to the satisfaction of everyone concerned in the house in general, and to the projection department in particular, I naturally am pretty well sold on the idea that it is a good method, and think that, with suitable modifications, it would work out equally well in all non-circuit houses.

I might add that the office is not only in perfect accord with the projection department, so far as the need for an adequate and complete supply of extra parts and accessories in the projection room is concerned, but insists on this plan being carried out to the letter. Also, woe betide this particular projectionist if his department is caught in a position where an item is needed, and through his bad judgment is not available. He has no legitimate excuse or come-back, and it's up to him alone. All of which, to me, at least, seems to constitute a pretty good system.

G. L. Doe says:

I don't think our esteemed editor worded this question quite the right way to express what he had in mind. Perhaps I am wrong, but I shall assume I am not in making my answer.

How projection room supplies are purchased will depend largely upon conditions. If I were a Supervisor of Projection, with several theatres in my charge, I would purchase supplies for them all in quantity, issuing supplies to the various units of the theatre chain upon requisition of or by the Chief Projectionist, charging each theatre with its supplies, of course. This would represent good management, because there would always be a surplus stock on hand available for immediate use, and the buying in quantities has decided advantages, not only in the possibility of reduced prices, but also in other ways.

On the other hand, if I must purchase supplies for a single theatre, I would buy carbons and such other things as lend themselves to such procedure, in reasonable quantity. I would purchase other things singly or in suitable numbers, so as to always have a reserve stock of at least one of the things likely to be needed. When I install a projector mechanism gear, for example, I immediately order one to take its place in stock. The same thing with sprockets and other things I know I will use from time to time.

As to keeping supplies, when machine parts (sprockets, etc.,) are received I give them a bath of thin oil and lay them away in their particular always-kept-locked cabinet or drawer. Carbons I keep on a shelf near the projection room ceiling, where it is relatively hot and they keep dry. Lenses (condensers) I clean thoroughly, and keep them standing on edge, in a sort of rack, which is in a tight cupboard where little dust or dirt can penetrate. They thus are always ready for instant use when needed.

Summing up, I buy so as to have spare parts likely to be needed always on hand and ready for instant use. I buy in quantity where possible. I keep spare parts protected from rust and dirt, in orderly fashion and under lock and key.

One other thing and I have done: I believe the buying ought to be done by the projectionist himself, because the manager all too often is not in position to buy such things well and intelligently; also he is likely to fall for "cheap" things, not understanding that they really are in the end really the most expensive things he could possibly get. I believe, however, that in some, or perhaps most cases, the projectionist should only buy by an order O. K.'ed by the theatre manager. This last very largely depends upon the projectionist himself. The really wise manager won't have a man whom he cannot trust to do the square thing in such matters, but unfortunately, here in Chicago, at least, the manager has very little choice in the man he employs, therefore he cannot be much blamed for keeping all authority in such things in his own hands.

Union Should Not Compel Employment of Certain Men

Not so bad, Brother Doe. Not so bad at all. As to that last, I have always held that while it is right and proper to compel a theatre to employ a union man, save in exceptional and very rare cases it is nothing less than rank outrage for a union to tell him what particular union man he shall employ. Such a procedure does not contain even the elements of right and justice. I have had this item of Chicago procedure reach me literally hundreds of times in different forms, and there is no possible defense for it, because it is neither right nor just from any possible standpoint.

Brother Fergodo made an excellent answer, as also did "Bill" Doe and Allan Gengenbeck. Brother Budge gave things a new angle in this way: "Answering this intails the making of a confession. When I first started projecting motion pictures I was chock full of pep, and spent a lot of my own

time making inquiries as to what it was best to use under the conditions where I worked. I tried hard to find out what was best, and when I had found out I bought those things, and used them to the best possible advantage.

"But these things did not happen to be cheap (Good things usually are not cheap in first cost. The cheapness comes in their use. Editor). In order to go to the city and get the right things I was obliged to spend about four hours of my own time, plus car fare, for which I received from friend Boss just exactly nothing at all.

"I soon got weary of hearing the Boss call everyone I dealt with a 'robber,' merely because they charged the regular prices for good goods, so I told him what I wanted and let him do his own buying. He bought in very small quantities, so there were little or no supplies for me to keep; also very soon he became a confirmed bargain hunter, and many times did not get what I had ordered, but something 'just as good'—and cheaper as to cost price.

"So I made the best of it. Anyhow I was not obliged to listen to the absurd 'ROBBER" yelp! When I did the buying I got the best there was, and gave him real results with what I got."

Budge Puts Finger On Real Curse

Brother Budge has put his finger on one real CURSE of the motion picture projection end of things, which is the ALLEGED theatre manager who is able only to see the dime right square in front of his stub nose. He is possessed of neither vision nor imagination. Place two sprockets before him, one a projector manufacturers product, which is made with the greatest possible accuracy, of the very highest grade of material obtainable, and tempered by experts to glass hardness, the other a dupe part, made by a more or less irresponsible manufacturer—and most dupe part makers are more or less irresponsible—who is not possessed of the machinery necessary for fine accuracy, made of the cheapest possible material—as most dupe parts are—and either not tempered at all or poorly tempered by inexpert men. Tell him the first showed costs four dollars, and the last named three fifty, and see what happens!

"For why should I pay that robber four dollars! Them things are just alike! Lookut 'em! ROBBERS them fellers is. Gimme the cheap one. I've saved half a dollar!" And he departs with the rotten dupe in his pocket, and a highly satisfied smile on his face.

BUT THE REAL HARM DONE IS DUE TO THE FACT SUCH FOOLS DISCOURAGE EARNEST, WILLING MEN LIKE BROTHER BUDGE, who start out with high respect for the thing they deem a profession, but become discouraged when they see what absolute squareheads some of the men are whose orders they must take. The single dupe "cheap" (? ? ?) part is really an insignificant matter as compared to the effect such foolishness has in the discouragement of the men in projection rooms, many of whom finally become utterly disgusted and just plain stop trying to produce high grade results on the screen for men who have no apparent appreciation at all for their efforts.

Question No. 491—What proof can you offer your manager that too great economy in projection room supplies does not pay?

Inasmuch as this question has already been dealt with in the answer to question 489, and so much space has been consumed in answering question 490, I shall cut this short. Fergodo says:

The best proof one can offer the manager that too much economy (false economy is really meant) in projection room supplies does not pay, is by showing him the average daily cost of, for instance, projector up-keep for a year.

For example: If I am given the sum of $150.00 per year I will undertake to keep my projectors in first class condition, not including deterioration of the projectors as a whole and that amounts to only 41.4 cents per day. Assuming admissions to be 25 cents, it will be seen that it requires the sale of less than two seats per day to keep the projectors in A1 shape all the time, so that if the house seats say 500 and gives four shows per day, or in other words has a total of 2,000 seats per day to sell, surely it requires little imagination to presume that the work of a projector in first class condition will be enough better than the work of a projector in poor shape to sell an average of two additional seats per day.

This same line of argument may be applied equally well to all matters pertaining to projection in a theatre.

Question No. 492—What direct connection is there between a brightly lighted projection room and a poor view of the screen?

Lester Van Buskirk, Frolic Theatre, Midland, Michigan, answered this one. It is, I think, his first Bluebook School effort.

Gray says:

It is extremely tiring to the eyes to be obliged to look steadily at a relatively distant illuminated object when there is another illuminated area located within the line of vision, and at a point nearer to the observer. This effect becomes proportionately more pronounced when it is necessary to gaze through an aperture in an illuminated area located close to the observer, in order to observe another illuminated area at a greater distance away.

Reflected Light Causes Considerable Trouble

This is the condition which exists when the walls surrounding the observation ports in a projection room are reflecting a considerable amount of light and the ports themselves are of relatively small area. This condition renders it difficult, inconvenient, and indeed almost impossible, for the projectionist to accurately determine the order of appearance of the picture on the screen, and tends to discourage him from watching the picture in a manner that is most conducive to proper work.

The visual acuity of the projectionist is appreciably lowered under these conditions. In fact, his whole problem in this respect is somewhat similar to that of the navigating officers of a steamer who, at night, work in a thoroughly darkened pilothouse, in order that they may more readily discern the approach, and ascertain the appearance of distant objects, lighted or otherwise.

Relatively small observation ports and a brightly lighted front wall invariably tend to promote a certain amount of laxity in the projectionist's vigil of the screen. This condition is obviously unfavorable to best screen results, and should be remedied wherever it now exists, and prevented in the case of new installations by providing observation ports of liberal dimensions, and by avoiding a high reflection factor on the front wall of the room.

This can be accomplished by either carefully shading the light sources themselves, or by painting the wall with a color of low reflecting power or by a combination of the two methods.

Gengenbeck answers somewhat briefly thus: "The direct connection referred to in this question is obvious. It is utterly impossible to look past one more or less well lighted surface, such as a projection room wall, at a distant, lighted object, and see the latter clearly and sharply without a real eye effort, and when this must be done it is against nature to expect the projectionist to watch the picture closely—as closely as he must watch it if projection faults are to be avoided.

Why does a locomotive engineer work in a darkened cab? Why is the pilothouse of a boat kept dark? Is it not so that the engineer and the pilot may have better vision of what is outside? And is not the principle exactly the same?

There are those who work almost entirely by the sound of the projector and the appearance of the spot. There are many men of that sort, but they are NOT the high grade men. They are not real motion picture projectionists. I have myself, in a large, very fine theatre watched a man in charge of projection who would not even look at the screen more than maybe two or three times through a full reel. The room would invariably be brightly lighted, and often an incandescent lamp hung close to the observation port.

This Sort of Chap Not A Projectionist

THIS SORT OF MAN IS THE TRUE MACHINE OPERATOR, OR ATTENDANT. He is NOT a motion picture projectionist. He merely "runs a machine." His work is never, in the very nature of things, really high grade. The most he does is "run the machine" at even speed, prevent actual stops in the show and usually keep shadows off the screen.

TO PROJECT MOTION PICTURES IN THE BEST WAY, A SHARP VIEW OF THE SCREEN IS ABSOLUTELY ESSENTIAL, AND THE VIEW MUST BE PRETTY WELL CONTINUOUS. SUCH A VIEW IS IMPOSSIBLE IN A WELL-LIGHTED PROJECTION ROOM WHICH HAS THE ORDINARY SIZE OF OBSERVATION PORT. DARKNESS IN THE PROJECTION ROOM IS ESSENTIAL TO A GOOD VIEW OF THE SCREEN, UNLESS THE OBSERVATION PORT BE VERY LARGE, OR THE ROOM BE PAINTED AND LIGHTED IN A SCIENTIFICALLY CORRECT WAY."

All of which is eminently correct. Make your bow, brother Gengenbeck, and look foolish at being spoken to in public with words of commendation.

Dentlebeck Retires from Famous Players

CHARLES DENTLEBECK, Toronto, who has held the position of Supervisor of Projection for Famous Players Canadian Corporation, has severed his connection with the company and entered the supply business under the caption of Electrics Limited.

He will handle the Powers projector and all accessories; also I understand that he has the agency of the Westinghouse Company products. We wish "Charlie" every success in the venture.

Electrics Ltd., will do all the Famous Players Canadian Corporation projection repair work, which will in itself doubtless be a considerable item, provided thoroughly competent men are employed to make the repairs, which item doubtless Dentlebeck will look carefully after.

Just who will fall heir to his place in the F. P. L. C. deponent sayeth not.

For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Mack Sennett

presents

Coming--
something new in comedy!

Meet real folks in real comedies

"SMITH'S BABY"

with

Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson

Two Reels

A real American family, human, lovable, natural.

Just the kind you know. They are in every town, everywhere.

They mean well, but they get in wrong and and when they're wrong it's right that they should be funny.

They *are*. Trust Sennett for that.

Baby Mary Ann Jackson is a wonder. She's good for as many laughs as she has freckles, and that's plenty. The big Danish sausage hound is in the cast and it's a cast!

Great stuff for the family trade; good anywhere.

A NEW SERIES.

Pathécomedy

TRADE MARK

The German Goose—or the Golden Eggs?

MOVING PICTURE WORLD

VOL. 81, No. 4 JULY 24th, 1926 PRICE 25 CENTS

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AN AUDIENCE OF MANY MILLIONS IS WAITING—

In millions of homes the daily serial installment paves the way for the picture

for M-G-M's Great Serialized Attractions!

NEVER before
HAS any company
BEEN able to offer you
ADVANCE advertising
TO compare with M-G-M's

(See inside this cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed [illegible]

(Continued from Cover)

NATIONALLY SERIALIZED HITS!

YOU couldn't buy the space—
IT'S worth a fortune
AND yet in newspapers everywhere
AND national magazines
M-G-M pictures are running
AS serial stories
FOLLOWED by millions of readers.
THE public is being sold
ON the stories and they'll watch
FOR the pictures.
SHOWMEN know the value
OF serialization.
M-G-M knows that it paves the way
TO your box-office.
SERIALIZATION is just one
OF many practical box-office aids you get
FROM Metro-Goldwyn-Mayer.

"Altars of Desire" is now running serially in the American Weekly, circulation 10 million copies in all sections of the country.

"The Understanding Heart" is running in Cosmopolitan Magazine

A FEW of THEM:

ALTARS OF DESIRE
(starring Mae Murray)
Serialized over many weeks in The American Weekly, circulation 10,000,000 copies nationwide.

THE TAXI DANCER
Running daily in Chicago American, Baltimore News, Detroit Times, Wisconsin News. Begins soon in many additional papers from coast to coast.

THE CALLAHANS AND THE MURPHYS
Serial in Cosmopolitan Magazine.

BLARNEY
Adapted from "In Praise of James Carabine." Saturday Evening Post serial.

POLLY PREFERRED
(starring Marion Davies)
To be serialized in Hearst newspapers from coast to coast by Cosmopolitan Productions.

THE UNDERSTANDING HEART
Serial in Cosmopolitan Magazine, to be published as novel.

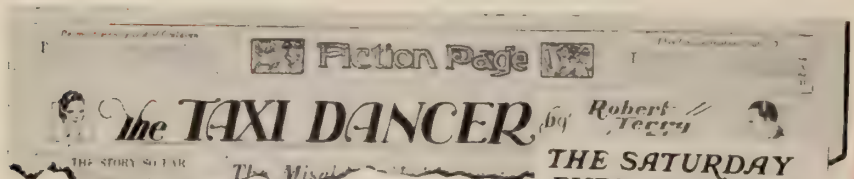
CAPTAIN SALVATION
To be serialized in Hearst nationwide newspapers by Cosmopolitan Productions.

THE FLAMING FOREST
Serial in Cosmopolitan Magazine. Published as novel.

THE RED MILL
(starring Marion Davies)
To be run as serial in Hearst newspapers by Cosmopolitan Productions.

MARY OF VASSAR
(starring Marion Davies)
Will appear as a Hearst newspaper serial sponsored by Cosmopolitan Productions.

FREE SOULS
(starring Norma Shearer)
To be serialized in the Hearst newspapers.



"The Taxi Dancer" is running daily in Chicago American, Baltimore News, Detroit Times, Wisconsin News. Begins soon in others.

"Blarney" is a Saturday Evening Post serial

M-G-M'S TOP OF THE INDUSTRY

A BOX-OFFICE CHECK-UP of 1926-7 by S. R. KENT

PARAMOUNT delivers today 14 OF THE 75 PICTURES COMPOSING THIS COMPANY'S 15TH BIRTHDAY GROUP for 1926-7.

Several of these pictures have already been tested at the box office. Here are the facts and figures:

"ALOMA OF THE SOUTH SEAS"

A proven sensational success that grossed $170,000 in a six weeks' run at the Rialto, New York, an 1800 seat house. It stars **Gilda Gray** with Percy Marmont, Warner Baxter, William Powell, Harry Morey, Julanne Johnston and a big supporting cast. Maurice Tourneur produced it from the famous stage play. "Aloma" proves again that Gilda Gray is the finest drawing card picture houses can have.

"VARIETY"—

Starting a long run at the Rialto, New York, this amazing picture got $35,000 the first sweltering week. The second week was bigger yet! The third sustains the same fast pace. New York critics have boldly proclaimed "Variety" the greatest picture ever made and the performances of Emil Jannings and Lya de Putti as the limit in perfection.

"PADLOCKED"

They forgot the heat in Atlanta when "Padlocked" jammed the Howard Theatre at its preview recently. Have your exchange screen this big box office "natural" for you. We paid a record price for this **Rex Beach**-Cosmopolitan Magazine story and, judging from the picture, it is a bargain. **Allan Dwan** made it with Lois Moran, Louise Dresser, Noah Beery, Helen Jerome Eddy and Douglas Fairbanks, Jr.

over

Paramount Pictures

A BOX OFFICE CHECK-UP

"NELL GWYN" The triumphant surprise of the new season. Broke the record at the new Oriental Theatre, Chicago, with $58,000 in one week, aided by enthusiastic reviews. **Dorothy Gish** and the pulling power of this special are a revelation.

"FINE MANNERS" We say it because we have seen the picture and know—THE BEST GLORIA SWANSON RELEASE SINCE "MANHANDLED" because it has gowns, comedy, pathos, down-to-earth human drama and the most exciting Swanson love scenes since "Male and Female." Eugene O'Brien is the leading man.

"TIN GODS" **Tom Meighan** found the story he has been looking for since The "Miracle Man." He went after a big success in the picture, under **Allan Dwan's** direction, with his whole heart and soul. The all-star supporting cast—Renee Adoree, Aileen Pringle, William Powell and the rest—were equally enthusiastic. We have seen the picture. Meighan has climbed to greater heights than even he himself realizes!

"DIPLOMACY" **Marshall Neilan** hits the bulls-eye with a terrific wallop in his first Paramount release. It is exactly the right box office combination of love, mystery and red-meat melodrama. The cast of Blanche Sweet, Neil Hamilton, Matt Moore, Arthur Edmund Carewe, Earle Williams and Arlette Marchal offer you a gold mine of picture names to sell.

"YOU NEVER KNOW WOMEN" No better box office vehicle could possibly have been selected to launch **Florence Vidor** into stardom than this powerful drama of stage life. Here is a picture that, frankly, surpasses our highest expectations. It has much of the dramatic sweep and novelty that makes "Variety" such a sensational success. Lowell Sherman and Clive Brook are featured in this William Wellman production.

Paramount

"THE SHOW OFF" They called this the greatest of all American comedies when it ran nearly two years on the New York stage. The screen version, now completed at our Long Island Studio, confirms this rating—and then some! Ford Sterling as "the kid from West Philly" is a riot. Lois Wilson, Louise Brooks, Gregory Kelly—all are immense. **Malcolm St. Clair** proves again why he is rated among the five leading directors.

SPEAKING OF ROAD SHOWS

Paramount proudly announces that these history-making productions are practically finished and set for Broadway $2 SHOWINGS BEFORE OCTOBER 1:

"OLD IRONSIDES" **James Cruze's** mighty drama is the talk of the entire motion picture world. Never has a picture sailed to its premiere on such a terrific tide of advance publicity and applause. We have seen it in almost its entirety. It is absolutely "in" at this minute as the biggest road show attraction of all times. **Laurence Stallings,** author of "The Big Parade" and "What Price Glory?" wrote the story. The enormous cast features Wallace Beery, Esther Ralston, George Bancroft, Charles Farrell, many thousands of others and several hundreds of war vessels.

"BEAU GESTE" We have seen this thrilling adventure romance in uncut and unedited form. Even in that state, it is a box office giant that will make men cheer, women throb and weep and kids go wild with excitement. This is the supreme adventure picture of the decade. Produced on "Covered Wagon" scale throughout! **Herbert Brenon's** smashing production features **Ronald Colman,** Alice Joyce, Neil Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes and Victor McLaglan.

"SORROWS OF SATAN" As we write, **D. W. Griffith** is putting the final spectacular touches on this, his greatest audience picture. We looked at ten uncut reels. **THEY ARE TREMENDOUS** and they are box office to the last flicker. Menjou is a revelation as the dress-suited Satan of 1927. De Putti is the Cleopatra of the ages. Ricardo Cortez and Carol Dempster are superb. No wonder over a million readers have bought this story in the thirty years of its existence! It is a wonderful drama that appeals to the hearts of everybody.

A BOX-OFFICE CHECK-UP BY S. R. KENT

Read over again this honest report on Paramount's new season product finished and ready for showing. Check the box office values.

Remember — the first 10 of these hits are RELEASED BEFORE OCTOBER 1, 1926; the 3 road shows will be in legitimate houses on Broadway at $2 top before October 1, developing for your theatres—

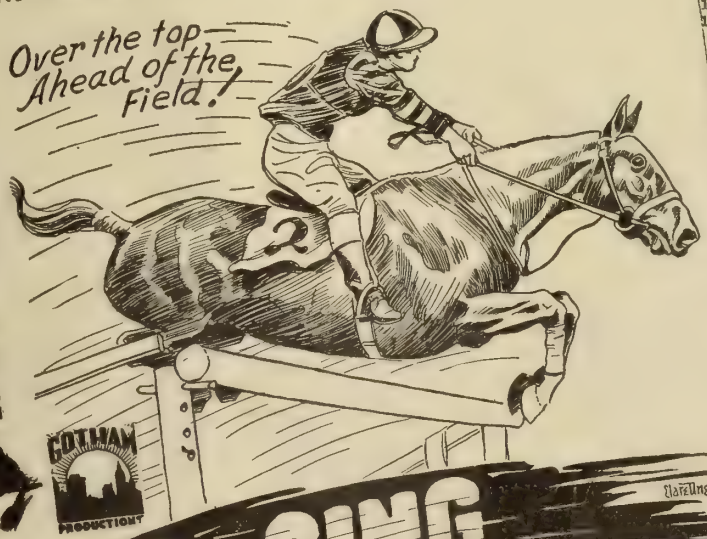
Remember — these attractions will be followed by such sure-fire successes as HAROLD LLOYD, VON STROHEIM'S "THE WEDDING MARCH," "THE ROUGH RIDERS," "WE'RE IN THE NAVY NOW!" ZIEGFELD'S "KID BOOTS," RICHARD DIX, DOUGLAS MACLEAN, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, W. C. FIELDS, ZANE GREY and a mighty procession of other leading money-makers of this business.

Is it any wonder that PARAMOUNT'S 15th BIRTHDAY GROUP IS BEING BOOKED FASTER AND WIDER THAN ANY PRODUCT EVER KNOWN?

S. R. Kent

Paramount Pictures

STRAIGHT DOPE ON A SURE WINNER!



GOTHAM PRODUCTION

RACING BLOOD

A Romance of the Steeplechase

With

ROBERT AGNEW and ANNE CORNWALL

Supervised by RENAUD HOFFMAN

A WARM WEATHER WOW!

PLAY THIS ONE NOW!

Issue Out To-day

DON'T FORGET

TO-DAY IS THE DAY

have what our man tells us

be a probable

LONG SHOT

HIS WILL BE GIVEN AS

TO-DAY'S BIG

OCKER'S FREE CODE

LATONIA—RED, 63-11.

"GO THE LIMIT"

WIN ONLY

fail to get this week's new

if you miss it, you may be

man.

STERDAY'S SPECIAL

ester, $9.05, Won

/INDSOR SPECIAL

ing, $11.60, Won

DAY'S FREE CODE:

OONIST, 2-1, Won

DAY'S BIG SPECIAL

HT, $23.75, Won

S OCCASIONAL WON

ACING

TO-DAY (WED.) AT

BUILT FOR THE BOX-OFFICE!

Released By

LUMAS FILM CORPORATION

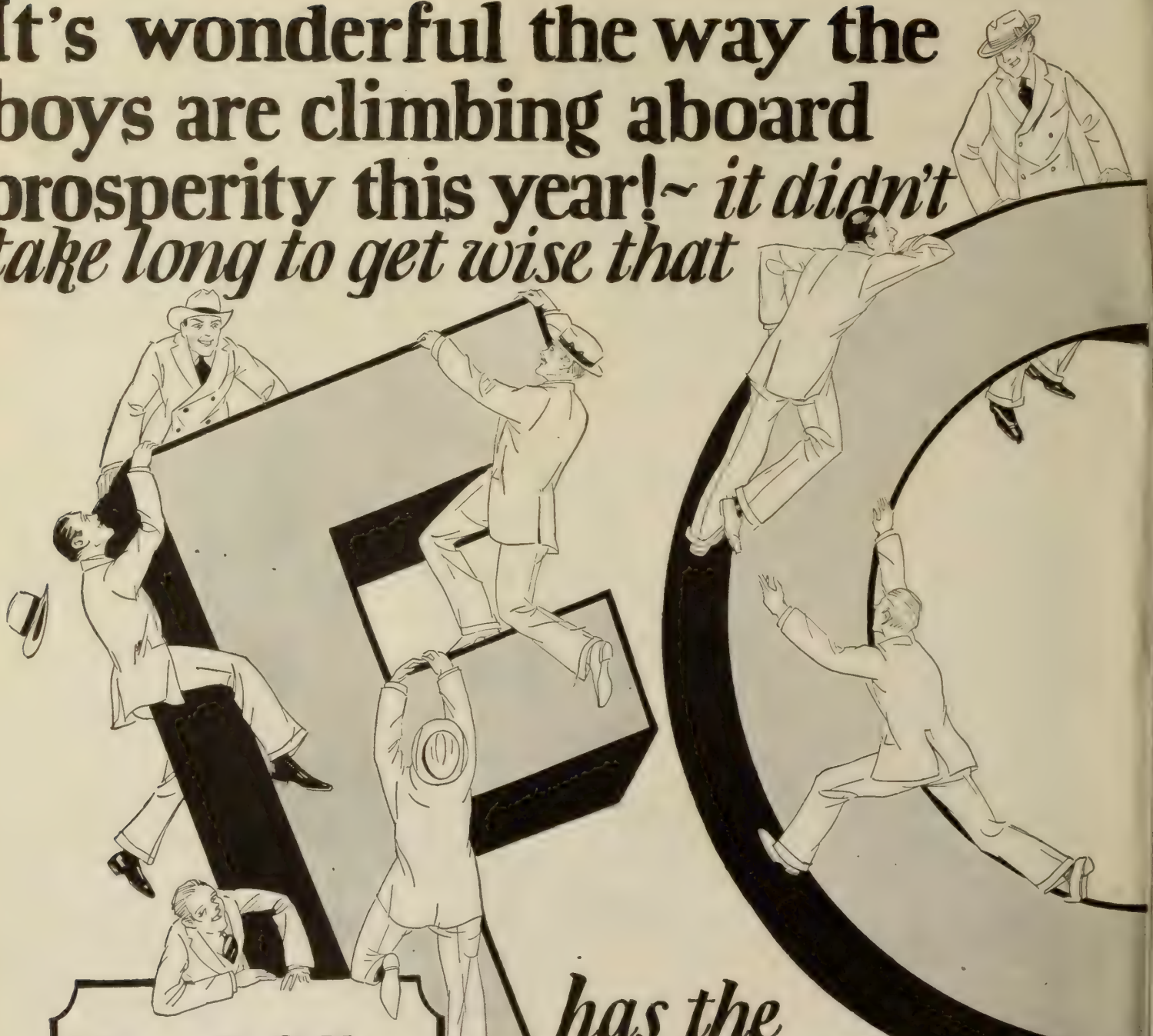
1650 BROADWAY SAM SAX, Pres. NEW YORK CITY

Foreign Rights Controlled by Inter Ocean Film Corporation, 218 West 42nd St., New York City

SAT., JULY 3RD,

DWYER

It's wonderful the way the boys are climbing aboard prosperity this year!~ *it didn't take long to get wise that*



has the **PICTU**

5 FOX GIANTS

The Biggest of the Big Pictures!

What Price Glory
7th Heaven
The Music Master
3 Bad Men
One Increasing Purpose

—let's go!

A few more wise showmen

THOMAS SAXE
Strand, Merrill, Princess, Miller Theatres, Milwaukee, Wis.

BERINSTEIN BROS.
Elmira and Dunkirk, N. Y.

LOU SABLOSKY
Norristown and Bristol, Pa.

L. KAPLAN
Santa Barbara, Calif.

BARNEY ZEITS
New Bedford, Mass.

LOEW'S STATE
Buffalo, N. Y.

G. BENNETHUM
6 Cities in Pennsylvania

L. NOVY
Austin, Texas

RES

that have lined up with FOX:—

UNIVERSAL FLA. CIRCUIT
Miami and 12 Other Cities in Florida

HEALY and SULLIVAN
Fitchburg, Mass.

LEFKOWITZ CIRCUIT
Cleveland, Ohio

J. F. MILLER
Hickory, N. C.

E. L. DRAKE
Jackson, Tenn.

It's pictures like these that make the dotted line WORTH signing on!

Summer Bachelors
The Return of Peter Grimm
The Story of Mother Machree
The Auctioneer
The Fullback
Cradle Snatchers
Wedlock
The Devil's Master
Married Alive
Womanpower
The Family Upstairs
Fig Leaves
Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
The Pelican
The Monkey Talks
A Holy Terror
F. W. Murnau Production
Whispering Wires

Some line-up!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

7 MORE GREAT CIR

Book WARNER WINNERS

The fastest selling group of big-time pictures the industry has ever seen

KEITH, PROCTOR & MOSS THEATRES

John KUNSKY
Geo. TRENDLE
DETROIT MICH.

MAYER & SCHNEIDER
NEW YORK

Coming!
John
BARRYMORE
in
DON JUAN

WARN

CUITS
BADGER CIRCUIT
MILWAUKEE, WIS.
PUBLIX
SOUTHERN THEATRES
L.J. VANNI
POLI CIRCUIT
RACHMIEL
& RINTZLE
BROOKLYN, N.Y.
EVERY day—how those contracts pour in! Big circuits, finest theatres everywhere pick the "Quality—not Quantity" group for the backbone of their programs. Read these seven circuit bookings again—they're big—hundreds more theatres, millions more people—lined up for the year's finest entertainment! Everybody will win with Warner Winners in 1926-1927!
26
INDIVIDUALLY
SPECIALIZED
ER WINNERS

Snowed

with Allene Ray *and* Walter

This serial stands out like a lighthouse on any bill in any house.

A mystery as deep as the ocean!

It's just as big as "Into the Net" and "The Green Archer."

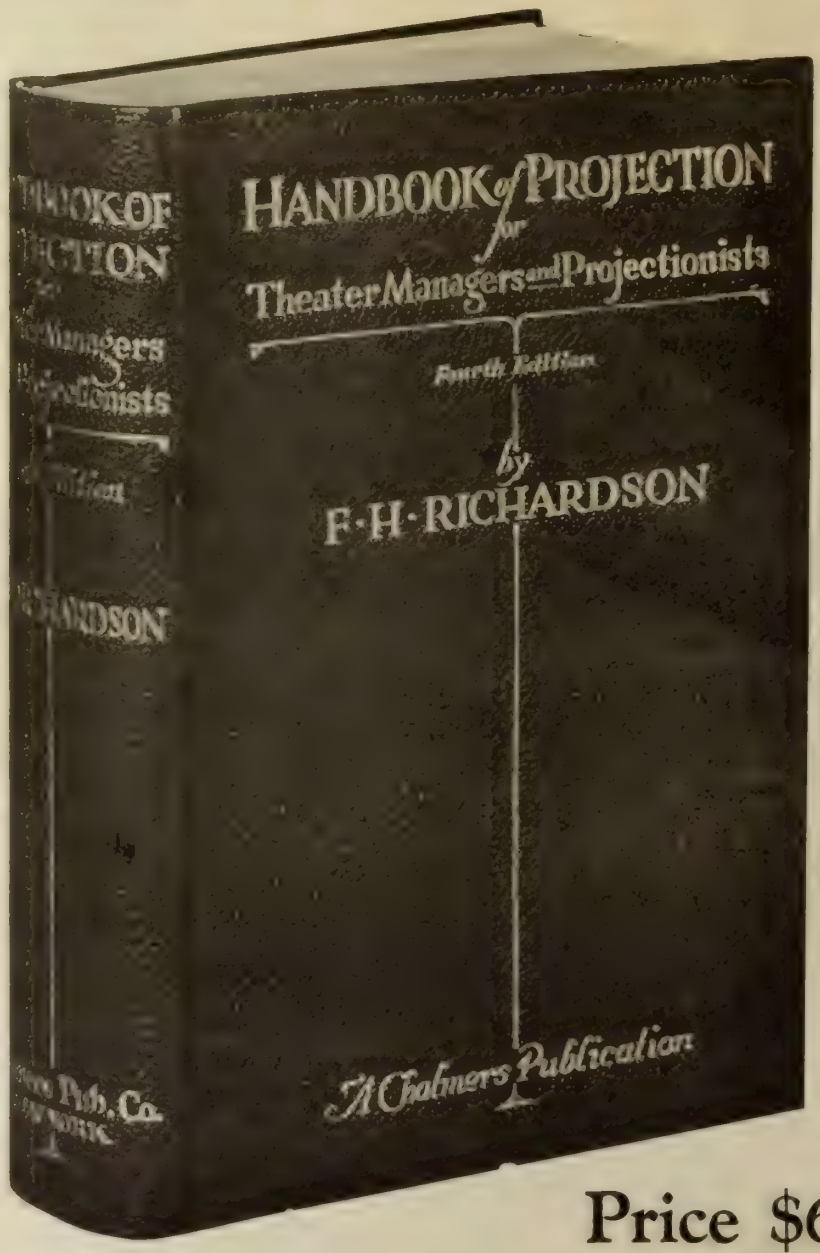
It was written, directed and produced by the same people as "The Green Archer," and has the same stars.

Written by FRANK LEON SMITH *Directed by* SPENCER BENNET

In
Miller
Pathéserial
TRADE MARK

READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

STAR REPORTER RETURNS

E. W. Hammons, President of Educational and one of Moving Picture World's star reporters, returned from Europe this week and is making things hum at 370 Seventh Ave.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Sumner Smith, the w. k. traveler of Moving Picture World, is back in New York with a full line of interesting weather reports to be published in this space.

VOL. 81 NEW YORK, JULY 24, 1926 NO. 4

Paris Cable

Moving Picture World Bureau, Paris. July 13.

By HELEN JOSEPHY

Louis Aubert, controller of the Aubert theatre chain here, says the menace of an American film monopoly is exaggerated. French patrons demand the variety offered by American films. There is no cause for alarm in the announcement of Paramount's expansion here. The way for the French industry to protect itself is not to appeal to the state for protective legislation but to create films equal to American quality.

Hope Hampton has been decorated with a gold medal by the Italian government for her work in "Les Marionettes." She sails today for America.

Maurice Revnes, of Fox, and Arthur Hornblow, Jr., of Robert Milton Co., who have been here buying stage and film plays, left yesterday for London.

The big UFA film, "Variety," has just been presented here. It is called the leader of the coming season's product.

London Cable

Moving Picture World Bureau, London, July 13.

By W. E. ALLISON BOOTH

There is a feeling here that "The Unknown Soldier" should be surpressed. G. A. Atkinson, well-known critic, states the film is a sacrilege and that, in making it, Hollywood has committed suicide in the full limelight of public opinion. He adds that the film is destined to arouse the whole British Empire to the peculiar danger of American film monopoly.

(The New York office of Producers Distributing Corp. has not been informed as to the release or the reception accorded "The Unknown Soldier" in England.)

Mastbaum Sails

Jules E. Mastbaum, president of the Stanley Company of America, sailed Saturday, July 17, for Europe aboard the "Majestic." He was accompanied by his family. His trip is primarily on business.

Laemmle Much Better; Offers Tip to Exhibitors

(Special Cable to Moving Picture World)
London, July 12.

By CARL LAEMMLE

Feeling much better, thank you. I will be out and stepping soon. Several exhibitors who have visited me have told me of the new trend which is sweeping British picture theatres. Exhibitors are building bigger halls. If possible, their theatres are being enlarged. If not they are closing their old shows and building new ones. Their object is to make week-end business pay for all expenses and leave the balance of the week for profits. This is a good tip for small exhibitors. Don't turn away your week-end business because of not having enough seats. Build new and bigger theatres.

Laemmle Jr. Carries On

Moving Picture World, Bureau Los Angeles, July 14.

By LAURENCE URBACH
(By Wire to Moving Picture World)

The first of Carl Laemmle, Jr.'s, stories of college life, which are being filmed under the group title, "The Collegian" has been completed. George Lewis is starred, with Dorothy Gulliver featured under direction of Harry Edwards. Others in the cast are Hayden Stevenson, Eddie Phillips, Matty Kemp, Mammy Gervon, Chas. Crockett, Wm. Welsh and May Wallace.

Major Thomson Resigns From F.B.O. Presidency

Announcement is made of the resignation of Major H. C. S. Thomson, President and Managing Director of Film Booking Offices of America and affiliated companies. Joseph P. Kennedy, who recently purchased the controlling interest in the organization, becomes president in addition to Chairman of the Board of Directors.

Mr. Kennedy in a statement expresses regret over Major Thomson's decision to leave the organization, in order to devote more time to his other interests.

Commenting on his resignation, Major Thomson stated.

"The details of the deal in which the controlling interest of F. B .O. and allied companies was purchased by Mr. Kennedy from the Grahams and Lloyds Bank in London, whose interests in the companies I came to America to represent, have now been closed up. Inasmuch as I was sent by the English financiers to America to put the company on its feet and dispose of it to American interests, I have reached the culminating point of the work with which I had been entrusted and have completed my job.

"F. B. O. is now on a permanent, sound and economic basis and has attained a definite place in the motion picture industry and faces a successful future. In handing over the control to such a man as Mr. Kennedy, I am confident that the organization will continue its career of success."

"My personal plans have not matured, but the first thing I am going to do is to take a vacation. Certain pressing family matters require my early return to London to give my time and attention to personal business matters. I further have many details of my administration to conclude with the Grahams, with whom I have been associated for many years. During my absence abroad, I will have time to consider two or three propositions which have been submitted to me and expect to return to America sometime in November. I have enjoyed the associations I have made in the motion picture business and I intend to return to the film trade, which has captured my interest."

Ministers Drop Sunday Closing Attempt in K. C.

(*Special to* Moving Picture World)
Kansas City, July 13.

The Sunday closing battle in Kansas City, Kan., from all indications at present, is at an end.

The ministers refused to prosecute six cases this week, realizing that, in the face of a loop-hole in the antiquated law, they merely would be subjected to more ridicule.

The cases against R. G. Liggett, former president of the M. P. T. O. Kansas-Missouri, W. Lee Vaughan, Frank Grubel, T. L. Ricksecker, and a second case against Mr. Vaughan were dismissed because the ministers were unable to prove the exhibitors actually managed and operated their theatres on Sundays.

There still remains some feeling that the ministers may be planning a new mode of attack in the fight, but that belief is discredited in most exhibitor circles.

The expense of taking the matter to the supreme court of the state has been saved and the theatre owners are satisfied to be victors as the situation stands.

M.P.T.O.A. Opposes Limitation Clause

At a meeting of the Administrative Committee held at the New York headquarters of the M. P. T. O. A. last week, this body went on record as "opposed to the addition of any clause to the so-called Uniform Contract, and particularly opposed to the addition of the clause limiting the number of features to be run in one theatre during any one performance."

This action was taken due to the report of Jack Harwood, of Cleveland, concerning the anti-double feature clause inserted by exchanges in the Ohio territory.

A communication was read from the M. P. T. O. of Ontario which told of a similar proposal of five distributing companies operating there.

The Administrative Committee, consisting of Joseph M. Seider, M. E. Comerford, Harry Davis, Nathan Yamins and Harwood, authorized the employment of counsel to test the legality of the clause.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

Vol. XI No. 4

Highlights

E. A. Eschmann, special assistant to Hiram Abrams at United Artists, has resigned. Future plans unannounced.

The Keith-Albee-De Mille Exchange has been incorporated to handle film bookings for the Keith-Albee and allied houses. It replaces the Peerless Booking Office. Pictures and presentations will be booked and routed in the same manner as vaudeville acts.

E. W. Hammons, of Educational, arrived in New York on the Majestic this week from his European trip.

Gloria Swanson will not make another for F.-P.-L. nor will she play in the De Mille special. She will start soon on her first for United Artists, "Personality."

Schlieff Resigns

Joe Schlieff, production manager for J. G. Bachmann on "Lew Tyler's Wives" and "The Romance of a Million Dollars," has tendered his resignation to Preferred Pictures. His successor will be announced in a few days.

Buys Chadwick Pictures

Gaumont Co., Ltd., has acquired "Devil's Island," starring Pauline Frederick, and "April Fool," starring Alexander Carr, for the United Kingdom.

Safier Visits New York

Morris Safier, United Artists district manager for the Middle West territory, has arrived in New York for a visit at the home office of United Artists Corporation. Mr. Safier will remain in New York a few days.

Fox Has Complete Film Record of Eucharistic Congress

A complete film record of the twenty-eighth International Eucharistic Congress, held recently in Chicago and the little town of Mundelein, has been completed by the staffs of Fox News and Varieties for the Fox Film Corp. Finished prints and negatives of the official picture will be turned over to Cardinal Mundelein, Archbishop of Chicago, through William Fox, president and Winfield R. Sheehan, vice-president and general manager of the corporation. . . A special print, titled in Italian, is being prepared for presentation to His Holiness, Pope Pius XI.

The Fox record starts with the departure of John Cardinal Bonzano, Papal legate, from Rome, and concludes with the final ceremonies at Mundelein. A large staff of cameramen and electricians worked at topmost speed throughout the Congress in order that no interesting detail be permitted to escape. This, of course, is the first time that such a record has been incorporated in a film.

Southern Houses Book Columbia Pictures

The strongest proof of production quality is its adaptability to all classes of audience. It is being commented upon by exhibitors that the variety of stories, and the good judgment in selecting box office titles, places Columbia in the market's front line of universal appeal.

Basing the standard of the remaining twenty-three on the company's initial production of the season, "The Lone Wolf Returns," the following theatres in the South have booked Columbia's entire twenty-four master productions: Star Theatre, Trenton, Tenn.; Princess, Mayfield, Ky.; Opera House, Crab Orchard, Ky.; Palace, Jellico, Tenn.; Temple Theatre, Newport, Ky.; Capital, Murray, Ky.; Savoy, Princeton, Ky.; Grand, Fulton, Ky.; Arcade, Paducah, Ky.; Empress, Owensboro, Ky.; Dreamland, Providence, Ky.; Hollywood, Maysville, Ky.; Savoy, Nicholasville, Ky.; Grand, Lancaster, Ky.; Gem, Pinesville, Ky.; Liberty, Pikeville, Ky.

Gloria Gordon Recovers

Gloria Gordon, youthful newcomer, who rose from extra to leading lady in five days, but was seriously injured in her first screen role in "The Romance of a Million Dollars," has now recovered sufficiently to start for California where she will have a featured part in J. G. Bachmann's next Preferred picture, "Studies in Wives."

Manages Lawlor

Hoey Lawlor, whose humorous scripts and titles are attracting extensive attention, will be managed by Harry Saks Hechheimer, theatrical attorney and former promoter of Ralph Spence.

Lawlor's new office will be located at 1650 Broadway, New York, with a Hollywood branch at 711 Guaranty Building, Los Angeles.

Al Rockett's Third

"The Charleston Kid," which Alfred Santell will direct in New York for an Al Rockett unit of First National, will go into production July 19, according to an announcement from Rockett's office recently. This is Rockett's third picture since First National signed him last winter as a producer.

Hundreds Attend Fox Exchange Opening

Three hundred theatre owners and others interested in the industry in Southern California attended the ground breaking ceremony for Fox's new $150,000 film exchange building in Los Angelos. The new edifice is situated on Vermont avenue, between Twentieth and Twenty-first streets.

Madge Bellamy, Fox Films star, turned the first spade of earth for the new building and Boyle Workman, president of the Los Angeles City Council, started the building work officially with an address of commendation of the progressiveness of one of this city's chief industries. Ben Bernstein, president of the Los Angeles Theatre Owners Association, represented the exhibitors, and Don Mitchell, president of the Los Angeles Film Board of Trade, was master of ceremonies. Among the official guests were Winfield R. Sheehan, vice president of Fox Film Corporation; Sol M. Wurtzel, general superintendent of the West Coast Studios of that company, and John J. Sullivan, manager of the Los Angeles Fox Exchange.

Randel Building Chain

Henry Randel is building an 1,809-seat picture theatre in Miami, Fla., at the corner of Tenth and Flagler streets, to cost $150,000. This is said to be the beginning of a southern chain of theatres to be operated by Mr. Randel's firm. Mr. Randel is well known in the industry, having been connected with it for over fifteen years as salesman and exchange manager. He has been out of the business for about a year and a half operating extensively in the real estate field in Florida, and now re-enters as an exhibitor.

Beaumont Signs

Harry Beaumont, before leaving for England, where he is to make a screen version of A. S. M. Hutchinson's novel, "One Increasing Purpose," affixed his signature to a contract assuring Fox of his services as director for the ensuing two years.

Fox Signs Milar

Adolph Milar, noted "menace" of the spoken and silent drama, has been signed by Fox to appear in an important role in the Bolivian sequence of "Up-Stream," a John Griffith Wray production, based on the stage play by Clifford Bax.

"U" Gets Interest In Big Circuit

Arrangements were concluded between Universal and Messrs. Rickards and Nace whereby Universal Chain Theatrical Enterprises becomes equally associated with them in the ownership and operation of the Rickards & Nace Amusement Enterprises, Inc., of Phoenix, Ariz.

The houses involved in the amalgamation are the Rialto, the Columbia, the Strand, the Ramona, the Amuzu and the Apache of Phoenix, Arizona; the Broadway, Rialto and Puma of Tucson, Arizona, and the Majestic and Mesa of Mesa, Arizona. These houses are already in operation. The deal also covers the Yuma Theatre, a new 1,200-seat house, now building in Yuma, Arizona, and a new theatre for which a location was recently purchased in Glendale, Arizona.

Hiram Abrams Takes First Rest in 7 Years

Hiram Abrams, president of United Artists Corporation and founder seven years ago with Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith of that releasing organization, left Thursday, July 15, on his first vacation since he entered the picture business. Mr. Abrams will leave for Poland, Maine, where he has a ninety-six acre farm and summer home. Mr. Abrams will be returning to New York in a fortnight.

Thompson's New Post

Hamilton Thompson, who has been the Eastern scenario editor of Fox Film Corporation for the past ten years, this week took over the general management of Service For Authors, Inc., 33 West 42nd street, N. Y. C. He will devote most of his time to the handling of motion picture story material.

Corinne Griffith's Next

Corinne Griffith is making rapid progress on her next picture for First National entitled, "Just Off Broadway." Many of the exteriors have been made, including some atmospheric shots photographed while the star was in New York. The company, under the direction of Richard Wallace, is now busy with interiors at the West Coast studios.

Latest "Uncle Tom" Bulletin

Harry Pollard, who, it was thought, was too ill to finish direction of Universal's "Uncle Tom's Cabin," has so far recovered that he will return to the task, replacing Lois Weber, who had started to finish the job. Miss Weber will return to "The Sensation Seekers," the Ernest Pascal story. Charles Gilpin, the famous negro actor, is already at Universal City, ready to play Uncle Tom.

Warners Complete Forty Productions

Before the start of the current season Warner Bros. contracted with exhibitors to deliver to them during the season forty productions. They are ready now to make good on these contracts, as the entire forty pictures have now been completed and will be delivered before the end of the current season.

F. N. Announces August Releases

First National has a strong array of pictures for August. Three stars are included in the program—Colleen Moore in John McCormick's production "It Must Be Love"; Richard Barthelmess in "The Amateur Gentleman" and Ken Maynard in "Senor Dare-Devil." The other two pictures are Robert Kane's "The Great Deception" and Edwin Carewe's "Pals First."

Sax Starts Three Units at Work

Word was received from Sam Sax, president of Gotham Productions and Lumas Film Corporation, who is now in California, that by the end of this week four units will be at work simultaneously on feature productions for Lumas release.

Three of the units will be on Gotham Productions, two of the three making the specials listed as Greater Gothams. The fourth unit is the Camera Pictures, a company who are starting on a new William Fairbanks thriller.

Walsh Working on Next for Excellent

George Walsh is in the midst of his second starring production for Excellent Pictures Corporation. Wesley Ruggles is producing and directing it. It will be called "Rising to Fame."

The same combination made "The Kick-Off," first in the series which Excellent is sponsoring with Mr. Walsh starring. There will be six in the completed series.

"Rising to Fame" is made of the stuff which this star does so exceedingly well; the strong personality, the dominant type, successful against all odds.

Poli-P. D. C. Deal Closed

An exchange of brief telegrams between S. Z. Poli and Cecil B. De Mille marked the official closing of the anticipated booking deal between Producers Distributing Corporation and the Poli Circuit in New England.

The closing of this contract marks the entry of the entire 1926-27 P. D. C. program into such important cities as New Haven, Hartford, Bridgeport, Waterbury, Meriden, Springfield and Worcester.

Wanger Off to Coast

Walter Wanger, general production manager of Famous Players-Lasky Corporation, has left for Hollywood to confer with Jesse L. Lasky on plans for some of the big productions planned by Paramount this fall.

Harriman and Waller Head Theatre Chain

The opening of the Duncan Theatre, Duncan avenue, Jersey City, N. J., on the night of July 19 will mark the materialization of the first of a chain of cultural community theatres in the East, plans for the development of which are being made by Colby Harriman and Tom Waller, both nationally known in the motion picture industry and president and secretary, respectively, of the Duncan Theatre Operating Company.

Harriman and Waller announce that the Duncan will be a "show window" for novel presentations They encourage visits by all exhibitors announcing that they will gladly co-operate with them in aiding outside showmen secure as much benefit from Duncan presntation material as is possible.

Although possessed with the knowledge of experts, the Duncan will be the first theatre over which Harriman and Waller have had complete jurisdiction. Long association in the theatre department of Paramount and an enviable rcord as director for the Mosque and the Fabian chain in New Jersey, together with many successful presentations of his own creation in the Strand, Warner's and the Colony Theatres on Broadway, make Harriman unusually well equipped for the task of developing a chain of theatres. Coupled with Waller, a specialist of long experience in film exploitation, advertising and newspaper work, with an invaluable background as editor and creator of the Official Bulletin of the Motion Picture Theatre Owners of America during which time he came in contact with hundreds of exhibitors throughout the country, the new firm feels assured of success.

The Duncan is one of the few theatres of the 500-seat class in the United States which will program a symphonic orchestra, feature picture news reel, two shorts and a presentation with thirty-five cents as the top admission. The house staff includes a manager, an assistant manager, an assistant manager who is a recent graduate from the Famous Players - Lasky School for Theatre Managers. three ushers and a doorman.

Publix Signs for 26 Warner Winners

Warner Bros. and Publix Theatres have signed contracts whereby Publix secures the Twenty-six Warner Winners for the 1926-27 season for eleven southern states.

Publix is among the leading chains of America and boasts many of the largest houses in the South. The Warner pictures are to be shown in every one of their southern houses.

There is every indication that Warners are in for the biggest season in the history of the organization. Their lineup is undoubtedly the strongest they have ever had, and each mail is bringing in many addition contracts. Sam E. Morris, general manager of distribution, has surrounded himself with a high-class organization of salesmen who are functioning like a well-oiled machine.

Among other glad tidings that came to the desk of Sam Morris during the week, was a contract from Walter Hayes, of the Mark Strand Theatres, booking the twenty-six for Albany and Troy. The Poli Enterprises also signed for the towns of Bridgeport, Waterbury and Meriden. Sam Goldstein, one of the foremost exhibitors of New England, contracted for the "Winners" for the towns of Holyoke, Pittsfield, Easthampton, Northampton, Westfield, Palmer and Ware.

Bachmann Moves Units to Hollywood

J. G. Bachmann, producer of Preferred Pictures, has transferred his production units from New York to Los Angeles where work will be started immediately on the eleven remaining releases on the program of thirteen to be delivered this season. Mr. Bachmann will make his western headquarters at Universal City where he has engaged studio facilities.

Trowbridge Goes West

Carroll Trowbridge, general representative for the Christie Brothers, left New York this week for Los Angeles to attend the preview showings of the forthcoming Al Christie feature, "The Nervous Wreck."

Silverstone Promoted

Arthur Silverstone has just been appointed assistant general sales manager of Allied United Artists Corporation, Ltd., the Great Britain organization of United Artists Corporation.

Special Music for Chadwick's "Bells"

Joseph Zivelli, the well-known composer, whose music cue sheets are distributed by many of the leading producers, has prepared an elaborate musical setting for Chadwick's initial First Division Picture, "The Bells."

Buys Columbia Films

Charles Van Lier of the Hague, Holland, has just closed a contract of large proportions with Columbia Pictures Corporation through C. H. Macgowan.

Hoffman on Trip

M. H. Hoffman, vice-president of Tiffany Productions, has left on a hurried trip to Detroit, Chicago and several other cities as a final round-up preparatory to his leaving for the Coast for an extended stay where he will be present during the filming of several special features to be released on the Tiffany program for the coming year.

Presented by
J. G. BACHMANN

From the Thrilling Best-Seller

by
ELIZABETH DEJEANS

Directed by
TOM TERRISS

with
GLENN HUNTER
ALYCE MILLS
GASTON GLASS
JANE JENNINGS

the ROMANCE of a MILLION DOLLARS

Preferred Pictures

Sole Foreign Distributors:
INTER-OCEAN FILM CORP.

Pathe Institutes Suit Against Joyce & Son

William B. Joyce, president of the National Surety Co., together with his son, William B. Joyce, Jr., and the senior Joyce's son-in-law, Robert L. Raynor, have been named defendants in a suit for sums totalling $188,000 recently filed in the Los Angeles Superior Court by Pathex, Inc., a subsidiary of Pathe Exchange, Inc. Others named in the suit are the Munson-Raynor Corp. of Los Angeles and W. H. Munson.

The suit involves for the asserted purchase by the Munson Raynor Corp. of motion picture cameras, projectors and film. Attorneys for the plaintiff assert that the corporation breached the contract after receipt of part of the merchandise and defaulted in the payment of a $36,000 trade acceptance, which has been indorsed by Mr. Joyce's son-in-law.

Big Bookings on "Lone Wolf Returns"

Bookings for "The Lone Wolf Returns," first of Columbia's "big twenty-four," is hitting on high in all the company's exchanges. The daily arrival of new contracts backs up the assertion of Columbia's executives that this is one of the season's finest.

First run bookings by such circuits as Universal Theatres Southern Circuit, A. H. Blank, Saenger Amusement Company, and William P. Gray Circuit, in addition to the Cooney Brothers of Chicago, the Stanley Circuit, and the West Coast Theatres, Inc., and others, further emphasizes the truth of a statement made recently by Joe Brandt, that no matter what an exhibitor's affiliations may be, no matter from what source a picture may come, if it has real entertainment value he will book it because the public demands it.

Lists Columbia Picture

The Columbia screen version of the Louis Joseph Vance story, "The Lone Wolf Returns," has been selected by the National Board of Review to be listed in the Photoplay Guide of popular entertainment films.

Fox Signs Stevenson

Charles Stevenson, noted character actor of the stage and screen, has been signed to play the role of Shirley Mason's father in the English sequence of "Up-Stream," Fox production, with John Griffith Wray directing, under the supervision of Sol M. Wurtzel, general superintendent, West Coast Studios.

New Tiffany Pictures

M. H. Hoffman of Tiffany Productions, has received word that the first of the Tiffany Gems for 1926-27, "That Model From Paris," has been completed and is now in the course of editing and titling.

'Goldwyn Buys 'Chain"

Samuel Goldwyn has purchased an original short story, "Chains," by Frances Marion, which he will produce starring Ronald Colman, Vilma Banky and Belle Bennett. Henry King will direct.

Turpin Weds Again

Ben Turpin, cross-eyed screen comedian, was married last week to Babette Elizabeth Dietz, in Beverly Hills, Cal.

On the Air

George L. Fecke, representing Metro-Goldwyn-Mayer in Radio affairs, is in Portland, Ore., arranging for broadcasting facilities in the M-G-M. nationwide chain of weekly radio broadcasts on M-G-M product, combined with "Movie chats" in general.

Taxes Force Poor Films on Germans

Excessive municipal taxes on admission tickets is given as a strong reason for the necessity of booking low-priced motion pictures throughout Germany, states a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller, Berlin. These taxes vary from 15 per cent. in Berlin to 50 per cent. in some of the smaller cities, with the average amounting to about 25 per cent. The municipal tax has placed theatre owners in a difficult financial position, resulting in a hand-to-mouth existence, since most of them are unable to obtain bank credits.

11 M-G-M Releases Widely Serialized

One of the outstanding features of the Metro-Goldwyn-Mayer program for the new film year is that, through serialization in national publications millions of persons will have been made familiar with at least eleven of the pictures on the list.

The pictures which already are scheduled to be released under the stimulation of this national exploitation are: "Altars of Desire," "The Taxi Dancer," "The Callahans and the Murphys," "Blarney," "Free Souls," and the Cosmopolitan productions to be released by M.-G.-M., "Polly Preferred," "The Flaming Forest," "The Understanding Heart," "Captain Salvation," "The Red Mill" and "Mary of Vassar."

Ogdensburg Loses Sunday Showings

There will be no Sunday movies in Ogdensburg, N. Y. Carelessness on the part of those who secured signers to petitions asking the common council of the city to pass an ordinance favoring Sunday shows, is largely responsible. An examination made during the past week of the 7,000 names on the petitions presented the common council reveal many fictitious names as well as minors. The petitions were purported to contain names of taxpayers only. The common council has decided to shelve the whole proposition, although Mayor Westbrook asserted that his mind is still open on the subject.

Ginsberg-Kann Becomes Sterling Pictures Corp.

Immediately following the return of Henry Ginsberg from a month's trip to the exchanges and to the studios in Hollywood where Sterling and Banner productions for the new season are being made, he and George E. Kann arranged to change the name of their firm from the Ginsberg-Kann Distributing Corporation to Sterling Pictures Distributing Corporation.

The change in name was occasioned by the fact that Ginsberg-Kann, in addition to distributing twelve Sterling and six Banner pictures during the season of 1926-27, are financially interested in the production of the Sterling brand of pictures, and they have already started a series of Sterling exchanges.

Gloria Swanson's First For United Artists

An announcement from the Coast states that Gloria Swanson will not appear in any picture prior to her first for United Artists, of which organization she recently became a member. Her first for United Artists will be "Personality" or "The Woman's Battalion of Death." The latter story was just bought by Miss Swanson from Lenore J. Coffee.

Oh, Mr. Sayles!

The next time a young woman is unfortunate enough to tear her stockings on a seat at the Leland Theatre in Albany, N. Y., there will be no casual remark on the part of Alec Sayles, the manager, suggesting that the young woman get another pair and send in the bill.

Last week a young woman approached Sayles and complained that she had torn her stockings.

"Get another pair," remarked Mr. Sayles, "and have the bill sent to me."

When the bill arrived, it was for $3.85. Mr. Sayles is married and was heard to remark that he did not know that stockings cost over $2.

Laemmle Sales Drive Winners Announced

Lou Metzger, general sales manager of Universal, has announced the following winners in the Laemmle Sales Drive: C. A. Nathan, San Francisco, first; H. M. Herbel, Pittsburgh, second; D. Mitchell, Los Angeles, third; Harry Taylor, Kansas City, fourth; R. E. Moon, Detroit, fifth; M. Van Praag, Washington, sixth; M. Gottlieb, Des Moines, seventh; G. E. Rosenwald, Denver, eighth; George Levine, Milwaukee, ninth; L. E. Goldhammer, St. Louis, tenth; Ben Cammack, Atlanta, eleventh; S. Wittman, Philadelphia, twelfth.

Warner Speeds Up Work on New Films

Immediately upon his return to Hollywood after a brief visit to New York, Jack L. Warner, general supervisor of production for Warner Bros., started speeding up work on the new pictures for the 1926-27 season. Mr. Warner went to New York to assist with some of the details in connection with the opening of the road show attraction, John Barrymore in "Don Juan."

"Les Miserables" Shown

"Les Miserables," the Universal Film de France production, made from Victor Hugo's celebrated novel by the Societe des Cineromans, was presented by the French Ambassador, Henri Beranger, to a distinguished audience at Carnegie Hall in New York last Thursday evening, July 8.

The invited guests who acclaimed this production as France's greatest picture, represented society, publishers, editors and critics of the leading newspapers and magazines and executives of the motion picture business.

Schildkraut Picked First

The first player to be definitely cast for Cecil De Mille's next big Biblical spectacle, "The King of Kings," is Joseph Schildkraut, who will portray the intensely dramatic role of Judas.

Starts 'Fools of Fashion'

The Tiffany Production, "Fools of Fashion," suggested by the George Randolph Chester story, "The Other Woman," is now being cast and filming will start on the production soon.

Exploiting F. B. O. Pictures

That it is possible to surmount the barriers of Broadway with effective exploitable screen material was conclusively demonstrated recently by Film Booking Offices when this company placed its first Gold Bond of the new season, "Bigger Than Barnum's," in the Colony Theatre, Broadway and 51st Street, and a special Western, "The Two Gun Man," with Fred Thomson, in Warner's Theatre across the street.

Joseph P. Kennedy, chairman of the Board of Directors of FBO. has worked on the premise that Broadway will take pictures which are not only good entertainment but which are also rampant with ballyhoo possibilities.

He demonstrated this with "Bigger Than Barnum's." The Colony Theatre was fixed up to resemble a circus. A tremendous sign spread over the front of the theatre. The marquee was draped with a striped mock-circus canopy. The cut-outs were all flashing and "circusy." A monster carnival-parade was held the day before the opening, led by a calliope wagon emblazoned with huge signs and in many colors. A cloud of clowns surrounded the procession, in true circus style. An entire menagerie of wild and tame animals followed—white horse, wild bears, little roly-poly cubs, donkeys, and the like. Trainers, cameramen, clowns, and all the personnel of a circus made up a memorable noonday parade.

In the theatre peanuts, popcorn, and pink lemonade, the food of the circus, were distributed.

"The Two Gun Man" was put into Warner's Theatre with large signs, and smashing paper concentrating on the horsemanship angle. Thomson shows out well in this paper, and Silver King, his horse, is everywhere.

The Hula-Hula as it is danced on the fronded beach, in Hawaii, snapped by the "still" cameraman while motion picture records were being taken of this charming scene by Robert C. Bruce for his "Scenic Novelties," distributed by Educational Pictures.

The German Goose—or the Golden Eggs?

AT THE present time American producers are bringing over foreign directors, mostly German, as fast as they can pry them loose. This development presents a number of interesting production angles.

What is it these German directors have which ours do not? What brings them in such high demand? Will they stay on this side of the water, attracted by more money and wider fame? Will this shift of directorial talent to the American studios wreck the machinery of German production? If these directors return to Germany will we have placed in their hands the means of making Germany a great competitor of American made pictures? Will we, gaining by the exchange of brains and ideas, retain our superiority in production?

It is a fact that Germany has established a definite science of production of her own. Briefly, this science of theirs has the same relation to picture making as the science of navigation has to seamanship.

UFA, for instance, has spent a great deal of time and money in surrounding its directors with the advantages of a *regie*, a fundamental art-science of the screen, available for its minutest want and its most ambitious effect refined in its adaptation to CAMERA effects.

This art-science, or *regie*, is the goose which is laying the golden eggs now being imported to America.

We are getting the eggs, certainly. Are we getting the goose? That the directorial eggs thrive in our national incubator has been demonstrated in the case of Lubitsch. Lubitsch, the first of the successful German directors to come to America has made good pictures for Warner Bros.

All of the German directors, either here or on the way will undoubtedly make good pictures in American studios. Mendez is already at it for Bob Kane. Dupont, author and director of "Variety," the Paramount release which will undoubtedly gross more than any picture yet brought over, is working on "Love Me and the World Is Mine" for Universal. Murnau will shortly start actual production for Fox.

These men did not bring a *regie* with them. They came as individuals, and as such they will direct pictures.

Since we are bringing over the golden eggs, why not import the goose? Why not go straight to fundamentals and get that which developed these men to their artistic maturity? If we are sold on the graduates of the school, how much more should we be sold on the curriculum of that school!

The *regie* idea is not original with the German film producers. Through the *regie* of Max Reinhardt and that of Stanislavsky the European stage reached its highest form of expression. The Germans took the idea and adapted it to the screen.

Even before the Germans transplanted the science there was a Dane in this country, Hrolf Wisby, with a *regie* fully developed. Wisby tried to convince American producers that the *regie* was a sure way of getting production above the plane of ordinary routine. Wisby's Plan goes farther into the science of production than does that of the Germans. Were he on the other side of the water now his services would be in high demand.

He is under the handicap, however, of being right here in New York, at a prosaic American address, having swapped a Danish title for American citizenship papers.

This is not a brief for Wisby. But we, having thoroughly investigated his Plan, are convinced that he can, if any one man can, bring the goose we now call German to an American studio and start her laying golden eggs bearing that priceless imprint, "made in America."

"What's New"? - - - - - By Bill Reilly

Bobby Jones a Film Star

LAST week, when the American Open had just started at Columbus, Ohio, we said that someone in this business should meet Bobby Jones as he walked off the last green with a picture contract.

Although we did not predict it, Jones walked off the last green with the American Open added to the two championships he already held, the British Open and the American Amateur.

In the New York Morning World of last Wednesday, George Daley, commenting in his "Sport Talk" column on our Jones article said: "It has come to pass in these highly commercialized days that if a man or a woman does not reach out to capitalize his or her athletic fame somebody is sure to make a grab for the prize. There is no escape for those who really excel. Mothers might well paraphrase an old nursery rhyme and sing to their children, 'The moving picture man will get you if you don't watch out.' No doubt many a tempting bait will be thrown in the general direction of the first holder of the Triple Crown in golf. 'My Name Is Jones' would be a taking caption for a serial of the links. But Bobby, they tell us, has ambitions to be a lawyer, not a film ambassador. And somehow it is hoped he will not swallow the bait and get hooked. Fame in sports is apt to last longer when it is not capitalized. One does not have to be pictured to gain immortality."

As Mr. Daley said, too, points of view vary. Personally, we do not believe in the wholesale snatching of sports champions by picture producers. Like the nimble mountain goat, a champion does not necessarily jump from a sports pinnacle to a movie peak. Jones has been famous without being notorious. He is not a professional and does not have a manager of the school created by Jack Kearns and Billy Gibson to ballyhoo him and promote him into a movie contract.

* * *

In this case the initiative rests entirely with the producers. It is up to them to see the picture and audience possibilities in Jones, without waiting for a manager to build up a case. It is not a case of "You sell me" but "I buy." That's the low-down on Jones from the Production angle.

* * *

GEORGE DALEY said, "One does not have to be pictured to gain immortality." Naturally. Imprinted on George Daley's mind are pictures of former champions he has seen in action in many lines of sports, that will stay with him as long as he lives. But who will carry on with those pictures? The celluloid picture lasts longer than the mental picture. Today it is the main highway to immortality.

It may be that Bobby Jones wants to follow in his father's footsteps as a lawyer. On the screen he would win in a week more cases for future generations at the bar of good sportsmanship than he would at the Atlanta bar or wherever he chooses to practice, during his lifetime. If Bobby Jones could be persuaded into becoming a picture star, it would be a splendid thing for sports and screen.

We Bank on Giannini

"IN the last fifteen years I have lent millions of dollars to motion picture producers." That statement has a familiar ring. It sounds like the prelude to an ominous follow-up. But what follows? Here it is: "AND I HAVE NOT LOST A NICKEL."

It is Dr. A. P. Giannini, scholarly and astute head of the Bowery and East River National Bank talking. Quite a different story from the day when a picture producer had to jimmy and TNT his way into a bank to borrow money. And Dr. Giannini's banks in California are almost bang up against the motion picture studios!

* * *

In the crisis of 1921, Dr. Giannini states, certain motion picture stars were more of an immediate market asset than government paper. "In a short time," he said, "we convinced the inspectors that motion picture companies met their debts as promptly as did other kinds of industry." Dr. Giannini goes to the pictures as a fan and as a banker. Because he likes pictures, but because through a producer's pictures he comes to know the producer.

* * *

We are banking on you, Dr. Giannini, to contribute more than money to this business.

"An Exhibitor from Dover"

AT the Los Angeles convention of M. P. T. O. A. after Pete Woodhull turned over the gavel to his successor, Eli Whitney Collins, he took his place on the floor with the rank and file of exhibitors. About ten minutes

later a resolution was put before the house. Pete Woodhull arose to move its adoption. "I rise," he said, "as an exhibitor from Dover."

The sequel to that incident came on last Saturday night when Pete Woodhull went before a crowded house in his Baker Theatre in Dover, New Jersey, as an exhibitor. A few hours before the government arsenal at Lake Denmark, five miles away, had exploded, doing damage later estimated at $100,000,000 and wrecking havoc in human life.

* * *

As an exhibitor, Pete stood before his Saturday night house. "Folks," he said, "I don't think we should be here. I think we ought to be out doing whatever we can to help. The program for tonight will end now. Get your money back at the box-office as you file out."

* * *

Knowing Pete as we all do, we can almost hear him say that in his own slow drawl.

The Baker Theatre did not reopen until Monday night. In the meantime Pete had joined the emergency relief corps, working around the clock to help relieve the sufferings of the victims of the blast which had devastated the entire countryside. On Monday night, still true to form, he showed the news reels on the explosion.

In Los Angeles and in Dover Pete Woodhull rose to the occasion as an EXHIBITOR. There is an object lesson in humanitarianism from the past president of M. P. T. O. A. which exhibitors all over the country can take to heart.

If your theatre is not an actual, living PART of your community, it would be better for the picture business and yourself if you were not in it.

When they played "The Fields of Dover" for Pete Woodhull at Los Angeles they did not realize that those lyricized fields, a month later, would be shaken by disaster, and that Pete would be out among them with a helping hand.

We hope Dover is as proud of Pete Woodhull as we are.

What Is Duncanism?

THE people of Jersey City will shortly be answering the above question for themselves. And, in fact, all over the country, Duncanism, in modified form, may become an accepted movie philosophy.

The philosophy gets its name from the manner in which the Duncan Theatre in Jersey City will be handled by Colby Harriman, presentation editor of Moving Picture World, and Tom Waller, formerly of this paper, and recently resigned editor of the M. P. T. O. A. Bulletin.

The Duncan, a 500-seat house, will have all the advantages of much larger theatres, including a two-hour program of good pictures, special presentations, a symphonic orchestra—all at thirty-five cents top.

Harriman and Waller are president and secretary, respectively, of the Duncan Theatre Operating Company. Their model house opens July 19.

* * *

Duncanism is a blood brother of showmanship—applied to a 500-seater. We hope the Harriman-Waller gospel will spread.

Hugo Speaks

VICTOR HUGO spoke at the New York premiere of "Les Miserables" in Carnegie Hall last week. In a musing mood, he wondered if the character creations in his books had taken on life. Then he slept.

From a giant copy of "Les Miserables," at the other side of the stage, the characters of this great novel, with an eerie crackling of the pages, stepped forth. They lived, indeed.

And then, in the reels of "Les Miserables," they lived again. Hugo is dead. But his voice is still heard.

The Hugo speech and the resurrection of his characters were part of the Universal presentation given "Les Miserables" by James V. Bryson and Joe Weil. The idea was taken from the original prologue in the picture itself and made an effective opening for this really fine production.

Broadway and F. B. O.

JOSEPH P. KENNEDY, Boston financier who this week acquired full control of F. B. O., is not one of the screen's Twelve Immortals, as elected by A. M. P. A. Mr. Kennedy was not a Movie Boss when the elections were held.

He is rapidly overcoming that handicap, however. Two of his pictures crashed the Broadway gate last week:—one of them, "Bigger Than Barnum's," the first Gold Bond of the season, at the Colony; the other a special Western, "The Two-Gun Man" with Fred Thomson, at Warner's. "Her Honor, the Governor," with Pauline Frederick, follows "The Two-Gun Man" at the Warner Theatre this week.

Mr. Kennedy is setting them up in the right alley—the alley of exploitability.

* * *

These first run contracts on the head of a new line of product show the impression F. B. O. is making in a season that has all the earmarks of a keen picture year.

* * *

"Her Honor, the Governor," incidentally, is a 100 per cent. F. B. O. production. It was written by two sons of F. B. O. —Hy Daab, advertising and publicity director, and Weed Dickonson, West Coast publicity director. The story hits an exploitable idea right on the button. We're glad to see two bright boys getting along like that.

F. B. O. gathers momentum for a big season. Two pictures on Broadway with a third to follow. Above, exploiting "Bigger Than Barnum's" at the Colony. Across the street Fred Thomson plays in "The Two-Gun Man" at Warner's, which has booked "Her Honor the Governor" for the week of July 17.

On the West Coast

J. G. Bachmann to Continue Production in Hollywood
Jean Hersholt Will Star in "Cat and the Canary"
Sam Rork Prepares for "Blonde Saint"

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

San Carlos Theatre Opens in Los Angeles

With auspicious inaugural ceremonies, and an array of stars present, the San Carlos Theatre at North Main and Griffin Streets, Los Angeles, took its place as the latest link in the West Coast chain of motion-picture playhouses, with formal opening and dedication last week.

This newest playhouse under the West Coast management is of Spanish architecture. With its warm tones of blue and brown and its soft lighting effect, the interior carries out most pleasingly the colorful charm of Spain.

Among the guests of the evening were M. Gore, President of West Coast Theaters, Inc., and A. M. Bowles, General Manager. Bryant Washburn acted as master of ceremonies and introduced Vera Gordon, Tom O'Brien, Karl Dane, Peggy Hamilton, Virginia Vance, Adrienne Dore, Walter Miller, Joan Meredith, Grace Dalton and a host of others.

"Sweet Daddies," a First National release, was the feature motion picture attraction. Charles Murray, George Sidney, Vera Gordon, Jobyna Ralston, Jack Mulhall, and Gaston Glass were the feature players.

To Start "Rough Riders" Soon

THE tentative date for "The Rough Riders," Paramount's epic of Theodore Roosevelt and his famous regiment in the Spanish-American war, is now set for August 1. The announcement came after Jesse L. Lasky, first vice-president of Famous Players-Lasky in charge of production had gone over the tremendous plans to film the picture. The original date was July 15, but Mr. Lasky urged that two added weeks be taken in order that every preparation might be made by Director Victor Fleming to film the story on a big scale, and with historical accuracy.

* * *

Mong in Langdon Film

FOR the first time in his long cinematic career, William V. Mong will essay a role in comedy when he dons the make-up for an important part in Harry Langdon's second feature comedy "The Strong Man." This was the import of an announcement from William H. Jenner, general manager of the Langdon company for First National, who signed Mong to portray the role of Priscilla Bonner's father, a preacher of the gospel. This characterization is replete with opportunity for the display of the well-known character actor's ability.

Others in the Langdon supporting cast besides Mong and Miss Bonner are Gertrude Asto, Robert McKim and Arthur Thalasso. Frank Capra is directing.

* * *

Hamilton Opens Office

KEN HAMILTON, manager of Peppy Hopkins Joyce and until recently exploitation specialist for Associated Exhibitors, has open his own offices here in Hollywood as artists' business and publicity manager. He is representing Harrison Ford and has just signed Nick Caruso, Ervin Renard and Lee Churchin to look after their interests. Mr. Renard starts again with Frank Lloyd for Famous in the outstanding part of Don Robledo in "Capt. Sarazac."

Both Caruso and Churchin should go far under the management of Hamilton, whose personality, pep and ability have won him a host of friends and supporters in the industry.

* * *

Signs 12 Actresses Under 21

ALL efforts to force youth from its commanding place in motion pictures during the last year have failed dismally, according to Jesse L. Lasky, film executive. In proof, Lasky points to the fact that Paramount, the company of which he is production chief, has added a dozen actresses under 21 years to its list of long term contract players and that of these seven only play starring or leading roles.

The newest acquisitions are Lois Moran, 17, who became famous in "Stella Dallas," and Betty Jewel. Among the others in the "under twenty-one" class are Betty Bronson, Mary Brian, Margaret Morris, Clara Bow, Louise Brooks, Charlot Bird, Marion Ivy Harris, Dorothy Nourse, Mona Palma, Thelda Kenvin, Jeanne Morgan, Iris Gray and Thelma Todd.

* * *

Busy Days at Columbia

THREE new pictures, forming part of the schedule of 24 to be made this year, are being prepared for production by Columbia Pictures at its studio on Gower Street. The first of these is "The Sidewalks of New York," which will be directed by Phil Rosen with an all star cast. Shirley Mason is to head a cast of players now being selected for "Sweet Rosy O'Grady," which will be directed by Frank R. Strayer. The third is "The Price of Honor," which is also to have an all star cast and will be directed by Al Rayback.

Silvey to Assist Brabin

Ben Silvey has been assigned to assist Charles Brabin, who will direct Colleen Moore in "Twinkle Toes," her next starring vehicle for First National. Silvey has made rapid progress on the West Coast ever since he came here five months ago. In his last two pictures he assisted Director John Francis Dillon, who praises Silvey's ability on the lot. It looks like Ben will be one of our future directors.

Forman to Direct Banner Productions

Samuel A. Briskin, head of Banner Productions, has signed Tom Forman to direct "Devil's Dice," which will go into production this week at the Fine Arts Studio.

Al Becker will be Forman's first assistant with Harry Davis at the camera.

"The Third Degree" Curtiz' First Opus

Michael Curtiz, the foreign director recently signed by Warner Brothers, will direct Dolores Costello in her first starring vehicle, "The Third Degree."

J. G. BACHMANN
Independent producer who has moved his producing units to Hollywood

SAM RORK
He is now preparing for production of "The Blonde Saint" for First National release

Leroy with Mathis Unit

Mervyn Leroy, comedy constructor at the First National studios, is now lending his efforts to injecting comedy relief in June Mathis' current production for First National, a screen version of the New York stage play, "The Masked Woman."

Ripley Heads Langdon Scenario Department

Arthur Ripley has been signed by William H. Jenner, general manager of the Harry Langdon unit with First National, to head the comedy star's scenario department. Ripley takes the place of Tim Whelan, recently resigned.

Ripley has had long experience in both the dramatic and comedy fields, having held the position of supervising editor for three years with Universal and two with Metro. Besides taking charge of the scenario department which at present includes Hal Conklin and Bob Eddy, Ripley will edit all of the Langdon feature comedies.

J. P. Hogan Recovered

Before anyone in Hollywood knew about it, Director James P. Hogan had returned to his home after a week at the hospital following an appendicitis operation. He is doing nicely and expects to start another picture in a couple of weeks. What's an operation to an Irishman?

Neilan to Make Next In California

Marshall Neilan, after making plans to film his next production for Paramount in Ireland, has decided instead to produce a picture at the Neilan Studios, with Betty Bronson cast in the leading role.

This is to be a screen version of an original, written by the director himself and is a modern story placed in New York. Benjamin Glazer is putting it into scenario form. Production is scheduled to start in two weeks.

Baxter Elected Treasurer

Leeds Baxter has been elected to the office of treasurer of the Writers' Club, succeeding John Jasper, the latter being forced to retire on account of poor health.

Baxter is vice-president and general manager of the Marshall Neilan Studios.

Pictures You Seldom See

Not one of the four horsemen, but A. MacArthur, producer of the Monty Banks features for Pathe. "Mac" is demonstrating that old phrase "Rarin' to go!"

Bachmann Preparing Production on Coast

J. G. BACHMAN head of Preferred Pictures is busy preparing his production schedule on the West Coast. Mr. Bachman has leased Studio space and offices at Universal City, and expects to go into production next week.

Mildred Davis, wife of Harold Lloyd, will star in a series of four Preferred Pictures. "The Old Fashioned Girl" will probably be Miss Davis' first starring picture.

Dr. Alexander Arkatove, well known German and Russian director, under contract to Mr. Bachmann, will direct.

Gloria Gordon, who arrived on the West Coast last Wednesday, has been signed by Bachman to be featured in his forthcoming productions.

* * *

Rork Preparing "Blonde Saint"

HAVING completed arrangements for merging his producing activities with those of Marion Fairfax, producer Sam E. Rork, one of the first and most successful independent producers associated with First National, has returned to Hollywood from New York.

Immediately on his return Mr. Rork busied himself with preparing to launch filming on "The Blonde Saint" which he will co-produce with Miss Fairfax. Lewis Stone and Doris Kenyon will have the leading roles in this feature. Others already assigned to featured parts are Tully Marshall and Ann Rork, daughter of the producer.

* * *

To Star in "Cat and Canary"

AFTER a long search for a suitable story, Jean Hersholt will be starred in "The Cat and the Canary."

Hersholt, since his elevation to stardom last winter, has appeared in "The Old Soak" directed by Edward Sloman and was given a new contract as a result of his excellent character delineation.

The famous New York mystery drama, "The Cat and the Canary," was purchased recently by Universal and will be directed by Paul Leni, European director.

A departure from the usual adaptation of stage plays will be used. Instead of attempting to drag the play into seven reels, Leni, who is writing the adaptation, will use the stage play as one or two sequences in the photoplay and will build up the events about this climax.

O'Brien Signs With M-G-M

Tom O'Brien, the famous "Bull" of "The Big Parade," and who recently scored a sensational success at the studio in his role in "The Fire Brigade," has been placed under a contract which will retain his services exclusively with the Metro-Goldwyn-Mayer Studios, according to an announcement from the offices of Louis B. Mayer.

O'Brien is now appearing in "Tin Hats," a story of the American Army of Occupation in Germany, being directed by Edward Sedgwick, from his own original story and in which Conrad Nagel, Claire Windsor and a notable cast appear.

Hollywood Shorts

George Melford has been signed to direct for the Fox Studios. His first production will be "Going Crooked."

Laura La Plante's next starring vehicle for Universal will be "The Stolen Lady," an original story by William Dudley Pelley.

Johnnie Harron has been signed for a role in "The Flaming Forest," to be directed by Reginald Barker for M.-G.-M.

Walter Pidgeon started work this week in first scenes for "Upstream," Fox picture for which he was loaned by Joseph Schenck. He plays opposite two leading ladies, Deloris Del Rio and Shirley Mason.

Walter Hires and Douglas Maclean are enacting comedy scenes for "Ladies First" at Associated Studios. In twelve years of film work, Hiers has never before been inside the Associated gates.

Byron Morgan is taking a brief rest following completion of the script for "The Half Back," starring vehicle for "Red" Grange.

Dorothy Devore has been invited to become filmdom's first woman Master of Ceremonies. A new theatre is being opened in San Francisco, and she has been asked to officiate. "Lord Hokum," a comedy drama in which she is featured, will probably be shown at the opening.

Jimmy Dunn, assistant director at Fox, leaves for London, England, this week to join Harry Beaumont who will direct "One Increasing Purpose."

Ernest Hilliard began work this week in "Compassion," a Victor Adamson production, at the Richard Thomas Studios. Victor Adamson will direct.

Our Stock Market · · · · By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE High	1925 RANGE Low	1926 RANGE High	1926 RANGE Low		PAR	July 8 High	July 8 Low	July 9 High	July 9 Low	July 10 High	July 10 Low	July 12 High	July 12 Low	July 13 High	July 13 Low	July 14 High	July 14 Low	Sales for Week
83½	51¼	76¼	64	(a) Balaban and Katz	25	73	72¾	72½	72⅞		(e)	72½	72½	74	73	74	73⅝	1,780
118	104¾	114⅛	106⅝	Eastman Kodak	no par	113¾	113	113⅝	112¾	112½	113¾*	113½	113	114⅜	113½	114	113¼	4,100
114¾	90¼	127½	103⅛	Famous Players Common	no par	116¼	115¾	116⅜	114⅝	115¼	114¾	115¾	115	117⅛	114¾	117½	116½	40,250
120	103⅞	124	115	Preferred	100	120¾	121¼*	120½	120¼	120	122 *	120¼	120¾*	120¾	120	120¼	120⅝*	900
11½	4⅛	7¾	3½	(b) Film Inspection	no par	6⅞	6⅝	6½	7 *	6½	7¼*	6½	7¼*	6¾	7¼*	7⅛	6¾	600
110	100	107	96	First National Pictures, Pref.	100	104	104	104¼	104	103⅞	103⅞	103	102⅝	102¾	104 *	104	103⅞	1300
85	68½	85	55⅛	Fox Film "A"	no par	74	73½	75	73	74¼	73¾	74¼	73¾	74¼	73⅞	74¼	73¼	33,900
32	26	34⅜	19	(b) Fox Theatres "A"	no par	26	25¾	26	25¾	25¾	25¾	25¾	25½	25⅞	25½	25¾	25⅛	3,800
14½	13	15½	9	(b) International Projector	no par	11½	14 *	11½	14 *	11½	14 *	11½	14 *	11½	14 *	11½	14 *	.....
44¾	22	41	34¼	Loews, Inc.	no par	38⅜	37⅝	38½	37⅞	39¼	38	39⅝	39	39⅞	39	39⅞	38¼	36,000
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23¼	23¼	23¾	23½	23½	23½	23½	23½	23¼	23⅛	23¼	23¼	1,200
20½	19⅝	23½	19	Motion Picture Capital	no par	20⅛	19⅝	20	20	19⅞	20⅛	19⅞	20 *	20	20	20	19⅞	1,000
90⅛	70	83	45⅛	Pathe Exchange "A"	no par	58⅝	57½	57⅛	55¾	56	57 *	56⅞	56¼	56¼	55¾	56½	56	9,000
(e)—	--	40	18½	(c) Roxy Theatre (Units)	——	26	25½	26	25½	25	27 *	25	27 *	25	27 *	26	26	(e)
..	..	12	2½	Roxy Theatre, Common	no par	6	7 *	6	7 *	6	7 *	6	7 *	6	7 *	6½	6½	(e)
65	45	67½	45	(d) Stanley Co., of America	no par	65¾	65	67½	65	66¾	66¼	67½	66¾	67½	66½	67½	66½	10,655
13	5⅞	14	6½	(b) Trans-Lux D. P. Screen	no par	8⅝	8¼	8⅜	8¼	8⅜	8	8¼	8	8¼	8	8½	8⅛	4,000
..	..	100	88	Universal Chain Theatres	ctf.	95	100 *	95	100 *	95	100 *	95	100 *	95	100 *	94	100 *	(e)
47	24	41	29⅞	(b) Universal Pictures	no par	33¾	29½	31	31	29¾	34 *	31	32½*	31	33 *	31	31	1,400
103½	94⅞	97½	90	1st Pref.	100	97½	97	95	97 *	95	98 *	95	97½*	95	97 *	95	97½	400
22⅞	17½	18⅛	12	Warner Bros. "A"	10	14⅝	14½	14⅛	14⅛	14⅛	14⅛	14½	14½	14½	14½	14¾	14⅜	2,800
19	13½	14¼	8	(b) Common	no par	8	10 *	8	10 *	8	10 *	8	10 *	8½	9½*	8½	9½*	.....

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.

Dividends

A weekly list of all dividends declared but not yet paid:

Balaban & Katz—Com. (monthly), 25c payable Aug. 2. Holders of record July 20.

Balaban & Katz—Com. (monthly) 25c payable Sept. 1. Holders of record Aug. 20.

Balaban & Katz—Com. (monthly) 25c payable Oct. 1. Holders of record Sept. 20.

Famous Players—Com. (quartely) $2.00 payable Aug. 2. Holders of record July 15. Books will not be closed.

Famous Players—Com. (quartely) $2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) $2.00 in Common Stock, payable Aug. 15. Holders of record June 30.

Saenger Realty Corp.

THE Saenger Realty Corp., all of whose stock except directors' qualifying shares is owned by Saenger Theatres, Inc., has recently issued through brokers in New York and New Orleans 900,000 1st mortgage guarantee 6½ per cent. Serial Gold Bonds. The principal and interest on these bonds is unconditionally guaranteed by the Saenger Theatres, Inc. The purpose of this issue is to complete the new Saenger Theatre in New Orleans.

These bonds are offered at prices to yield from 6 to 6½ per cent., according to maturity. The bonds are redeemable on any interest date, all or in part, on 60 days notice at 103 and interest.

International Projector Corp.

THE International Projector Corp. which is a consolidation of the Nicholas Power Co., Precision Machine Co., and Acme Motion Picture Co., appears to be doing very nicely. There is at least a considerable improvement over the old companies operating individually.

For the five months ending May 31, 1926, sales amounted to $861,622, and the net income to $258,394. This compares favorably for the same period in 1925 when sales amounting to $719,365 and net income to 163,737.

The corporation also reports, according to the Financial Chronicle, that for the month of May sales were 15 per cent. greater than 1925, and net income 53 per cent. greater.

The stock is selling around $14.00 a share, and paying 25c a quarter. The last dividend was on July 1, 1926.

Loew, Inc.

THE stock of Loew, Inc., has been in considerable demand for the last two weeks at rising prices. Wall Street believes that the activity in this stock is due to the acquisition by the company of several new theatres on a profit-sharing basis. At any rate, the stock continued its upward movement this week.

Add This to Your Chart
Average Price, July 14—63¼

The Market

THE market this week continued its upward movement led by U. S. Steel and General Motors. The list as a whole was well supported. All the Film Stocks showed strength.

The outstanding leader this week was Loew's, Inc., which during the session advanced to 39⅞ which is only 1⅛ under the 1926 high of 41 established on March 16. The turnover was also very high, amounting to 36,000 shares.

Famous Players also closed the week at higher prices, fluctuating between 116½ and 117½ on July 14. Some weakness was shown during the week when the stock receded to 114¾. The turnover was the heaviest on the list amounting to 40,250.

Stanley Company Establishes Another High

Stanley Company of America continued the advance of last week and established another new high for 1926 of 67½ . This is 2¼ points above the new high of 65¼ reached a few days ago. Considerable buying was in evidence even at the advanced prices, 10,655 shares changing hands.

A new 1926 high was also made by Universal Pictures, Pfd. of 97½. There was little activity, however, in this stock most of the quotations being Bid and Asked.

Pathe Exchange slid off a little from last week closing at 56. The stock, however, went a shigh as 58⅝ on July 8. From that point it gradually worked lower.

All the other stocks held ground pretty well. Our Average Price Index made a small gain advancing to 63¼.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Don't Sell Just One Dramatic Feature Offer Your Entire Program to Patrons

DESPITE all that has been written about selling your entire program, particularly the short subjects, there are still far too many managers who offer their public information about the star feature to the exclusion of the remainder of the bill, overlooking the fact that every item of a program has some sales value.

The other night we got an interesting slant on this matter of appeal in one of the neighborhood houses in Brooklyn. We had dropped into the Manor theatre for a little chat with A. L. Green, the manager. It was just about the break of the night show.

One of the ushers brought in a patron who explained that he had seen the feature downtown and wanted to know if he could come some other night.

Without question Green issued passes good for a return and urged him to sit through the show as his guest.

"Don't think I care to," was the reply. "I just came in to see the bathing contest and didn't happen to see that you had a feature I had seen."

Green explained that the bathing contests had been discontinued for the summer and asked if his patron would have sat through the feature if the girls had been on.

The response was emphatic that he would have remained. He had come to see this added attraction and had paid no attention whatever to the feature, either on the billboards and window cards or in two foot electric letters in the marquise.

It is reasonable to asume that a large percentage of those present had been attracted by the feature, but here, at least, was one patron who had not even looked to see what the feature might be, and he represented a sale of four tickets.

If this is the case, it surely is illogical to argue that the main feature is the only thing that sells the bill.

Another patron said not long ago that he avoided the Manor on Mondays, when they had the bathing girls, because he did not care for vaudeville, but that he went to the Manor in preference to a smaller but nearer house, because the Manor ran the news reels at a better speed.

The smaller house raced the news reel to get it out of the way. They had one, because every theatre has one, but it races it through because the bulk of the patrons seem to prefer the comedies, and so at least two ticket sales are lost about three times a week.

There is not a single item on your program that does not represent possible sales if played up properly, and we believe that many sales could be made if the individual features of the news reels could be displayed. The manager may not care for the news topics, but that is no excuse for slighting them.

Every item of every program is a possible seller. You are not making the most of your opportunities unless you sell every item. Not only name it, but sell it, which is something else again.

Added to Ads

About half the managers wha have played That's My Baby seem to have used the baby picture in the paper stunt to get the picture over.

James M. West, of the Victory Theatre, Tampa, Fla., managed to make the idea work a little harder. The newspaper's photographer took baby pictures at random, as usual, but instead of running these in the news columns, the cuts were laid off to merchants who used them in their display ads, the paper covering with an offer of tickets to parents who could say: "That's my baby." All it cost West to get advertising on practically every merchant space was a ticket for each mention.

A good slant was the requirement that the mother take the baby to the merchant when claiming the ticket.

Kimberly of Tacoma Gets an $8 Winner

Usually the Colonial Theatre, Tacoma, Wash., runs a picture either three or four days. Recently Douglas S. Kimberly ran Mike for an entire week to packed business at an additional cost of $8.

Really it was not Mike that made the run, but a special five-reeler that Kimberly made up, but Mike helped in that it was a picture you did not mind seeing a second time.

Knocking around in the storeroom were a lot of short lengths that had been used from time to time, mostly with the news reels. There was enough to provide a five-reel subject that covered about eleven years of Tacoma's progress, and with about $8 worth of sub-titles. Included in this was a locally made two-reeler, a simple love story for which the then Mayor and many prominent citizens posed. With an all local background, this fitted right into such shorts as an old Rotary Club pictures with the girls in long hair and skirts, the chief residential district of ten years ago, some auto races with Barney Oldfield officiating as starter, and a once-famous race between a local crack train and an automobile.

Most theatres have some old time stuff kicking around. If you can make only a single reel you will be surprised at the drag it can exert. It had them standing on each others' toes in Tacoma.

For Mike Mr. Kimberly arranged with the police to let five of his girl ushers, in overalls, act at traffic controls, the discs showing "Stop. See Mike at the Colonial" and "Go—" with the same message.

By Long Distance

George Hoffman, of the Palace Theatre, Lakeland, Fla., did a new one when he relayed his musical number several blocks. He was playing The Volga Boatman, and when the boat came on the screen the song was sung by fifty-odd members of the Lakeland Choral Society, singing several blocks from the theatre, the music being relayed by microphone and amplifier.

A PERAMBULATOR THAT EARNS A LOT OF MONEY FOR THE PLAZA, ST. PETERSBURG, IND.

Bud Gray, of the Florida house, uses this chassis every week, and his pram is as much a part of the regular campaign as the billboards. He changes the display to get contrast. Brown of Harvard, of course, had a football, while The Barrier was advertised with a striking medallion. It helped to put over both Metro-Goldwyn releases.

Sells Five Titles With Only Fifty Free Tickets

Sold Five Titles On Single Contest

Jay Merritt, of the Baldwin Theatre, Royal Oak, Mich., put over five Metro Goldwyn titles with a single contest that cost only fifty tickets.

He took column mats for The Barrier, Beverly of Graustark, Money Talks, The Exquisite Sinner, The Torrent and gave these merchants who inserted them in their advertisements on a certain day.

In consideration of the extra space these merchants took, the newspaper contributed a front page box telling about the contest Fifty ticket prizes were given the best replies naming the players and productions and telling when they were to be seen at the Baldwin.

This information was to be had at the Baldwin, where the sheets of the annual announcement of Metro-Goldwyn were on display in the lobby with the nearest underlines dated; not only those five, but others, to make it more interesting.

The result was that a large section of the population knows all about the coming M-G releases. The merchants liked the stunt because they got added interest in their announcements at merely the cost of the space used for a one column cut.

Try this out any time before the first of September and it will help you put things over to good returns.

Paid to Remember

It paid to have a good memory in Sandusky lately, for George J. Schade put over Mlle. Modiste with an offer of tickets for the best 200 words reminiscences of Fritzi Scheff in the original musical production, which was played there longer ago than Miss Scheff probably likes to remember.

The prest of these letters were printed and the writers rewarded with tickets. Naturally preference was given those writers who told what a wow the original was.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Two stage presentations were designed for the week which had "The Volga Boatman" as the chief celluloid attraction. The same people were used in both of these stage incidents, which were the only presentations of the show. Besides these and the feature itself, the program also contained the usual Mark Strand Topical Review, the entire performance running for 2 hours and 5 minutes. Of this time "The Volga Boatman" required 1 hour and 44 minutes, and 13 minutes were given to the two incidents. The Topical Review took up its accustomed 8 minutes.

Each of the four de luxe shows of the day was opened by the Heidelberg Male Chorus of twenty voices from the original production of "The Student Prince." The setting was a village in Russia, similar to the original stage production. The chorus was costumed to fit the setting. Their selections were sung ensemble, these being the "Marching Song," which started off stage as the chorus marched on; "The Drinking Song," with pantomime by 8 girls of the ballet corps, and the Soldiers' Chorus from "Faust."

Following the Topical Review came the atmospheric prologue to "The Volga Boatman." The setting was copied from one of the scenes in the film showing the Volga River, with castle on a mountain in the background. This back-drop was transparent at different places in the sky to give cloud effects through the lighting which was used behind it. At opening girls of the ballet did a Russian dance as several of the men in the chorus looked on. Then the strains of the "Song of the Volga Boatman" were heard in the distance and presently other men came on tugging at the heavy rope which pulled the boat up the river. The curtains closed in on the presentation on the dying notes of the song.

Liberal

Putting over Brown of Harvard in a college town, Mr. Weir, of the State Theatre, Washington, Pa., improved on the usual courtesy pass by issuing an invitation to each member of the faculty of Washington and Jefferson College to bring his family to the picture the opening night, no limit being placed on the number of admissions to be had on one card.

It was a college night and the entire lower floor had been reserved for the undergraduates, who paraded to the theatre with their band, and the college glee club supplied the prologue.

Many of the boys came back the following nights and helped swell the resident patronage, with the result that Brown was one of the most profitable dates of the season.

Made His Cacti for The Border Sheriff

Making a strong bid on Jack Hoxie in The Border Sheriff, E. W. Street, of the Princess Theatre, Birmingham, Ala., had to make his own cacti, since none were to be had.

He made his box office into the suggestion of a western store shack, with the title of the Universal where the business sign should have been. In front of this he placed a signboard to denote the United States-Mexican boundary line, and this was flanked by two cactus plants.

He used the ribbed cactus and made these by padding a post with excelsior and covering with burlap, which is shellacked. For the ribs rope was glued to the foundation and covered with cloth. The whole was painted to suggest the plant and then covered with spines made from stained toothpicks. The effect was so realistic that the cacti sold more tickets than the display as a whole.

Keep this in mind against that time you wish to exploit some western picture.

HYMAN'S PROLOGUE TO THE VOLGA BOATMAN

Utilizing the male chorus from The Student Prince, Edward L. Hyman, of the Mark Strand Theatre, Brooklyn, made an effective prologue to the Pro.-Dis.-Co. release as described in his story on this page.

Advance Work

Harry Somerville, of the Vivian Theatre, Daytona, Fla., is not the only manager to use the orthophonic and Russian records with The Volga Boatman, but he seems to have been the only one to have done a little advance work for the instrument.

He borrowed the finest machine the local agency had; one priced at $1,000, and for two days in advance he spotlighted this during the intermission with the announcement that it would be used in the De Mille picture for the Volga Boat Song and a Balalakia orchestra. It made the orthophonic a co-star instead of an accessory, and gave that much greater appeal. Just a dash of real showmanship to an otherwise commonplace stunt.

Good Copy on Harry Langdon from J. W. Sayre

Original Posters On Volga Boatman

Pat McGee dovetailed his stunts for the Volga Boatman. First he got a local artist to do a series of colored posters with life sized figures which were put in the lobby of the Criterion theatre, Oklahoma City.

These were photographed and reproduced in black and white on the cover of the Bulletin, a local theatrical weekly.

Then he offered the original posters as a prize for the best colored miniatures.

It gave him three strong angles for the cost of the posters.

He used an amplified orthophonic playing the Volga Boat Song for his marquise and on the stage produced a Russian dancing act with pupils from a local school.

The stunts appealed to lovers of art, music and dancing, and these are the ones who would most appreciate the play. The run of mill patrons were gotten in with an intelligent regular campaign.

A HOUSE SIGN BUILT FROM STORE ROOM MATERIAL

The large star name looks like a lot of money, but the letters were made from compo board bits which had served other pictures before selling this First National. Built by H. W. Sherburne, of the U. C. Theatre, Berkeley, Cal.

Wages for Wives

Charles Morrison, of the Imperial Theatre, Jacksonville, noticed that an electric ice box was getting a lot of attention in the window of the agency, so he borrowed it to put in the lobby of his house with the suggestion that an automatic icebox was part of the Wages for Wives. Meanwhile the agency made a splash in the window to hook to the lobby display, and that helped to send them down to the theatre.

Elaborating this scheme should be worth a double truck, but Morrison did not need that much. The icebox was ample to get him the business.

A Clever Display

One way to get an exploitation exhibit that is certain to be written up in the newspaper is to get the material from the newspaper itself. That's what Art La Mann, of the Home Theatre, Alexandria, La., did for The Last Edition.

He obtained pigs of type metal and stereotype metal, several page plates for a cylinder press, half a roll of newsprint paper, a matrice, some linotype slugs and other printing material, lettered explanatory cards and put the display into a show window with ample hook-ins to the picture.

Gets Good Copy Using Initials

J. W. Sayre, of Seattle, sends in some good copy in the shape of a novelty advertisement for Tramp, Tramp, Tramp. He suggests that it will work well in a box as well as a special display. It runs

H. L.

There must be some comedy magic about those initials

Harold Lloyd has them
and
Harry Langdon has them

And Langdon in Tramp, Tramp, Tramp is a riot at the Liberty this week.

Out in Seattle one of the newspapers has been conducting a hike, and, of course, Sayre had to kick in on that. These pleasant days why not have a Tramp, Tramp, Tramp of your own in case you have no obliging paper to start one for you?

THE BAT HUNG AS HIGH AS THE GOOSE IN KNOXVILLE

Milton H. Kress, of the Riviera Theatre, used 25 smaller cutouts under the marquee. He used the press book puzzle picture with fine results, and with a good general campaign he batted in large extra receipts.

Started Midnight

Warren Irvin opened his run on For Heavens Sake at the Imperial Theatre, Charlotte, N. C., with a midnight matinee that got a crowd out to talk about the picture before the nominal opening the following afternoon. The result was the best opening day in the history of the house and the second largest receipts.

A new wrinkle was putting the cashier and doorman wearing masks the week before the showing. It is not practical to mask the ushers.

It is far from new, but the old fashioned fire engine can still put a kick in the box office as witness the general use of obsolete machines for advertising The Still Alarm.

At the Colonial Theatre, Indianapolis, a card on a 1918 model invited contrast with the new style apparatus to be seen in the Universal production. Here they also used a newsboy's parade with the Times.

Tied Peggy Joyce to Her News Items

Tied Skyrocket to A Live News Item

It's a little late to be using an April dateline, but Arnold S. Rittenberg, of the Fulton Theatre, Jersey City, was late in sending this in. It's too late to be used on Peggy Joyce, but you can salt away the general idea.

FULTON THEATRE
Nearly Everyone Read This Front Page News Story
JERSEY JOURNAL
Peggy Hopkins Joyce Announces Betrothal To Rich Realty Broker
What Is The Lure of
PEGGY HOPKINS JOYCE?
This Is Your Chance To Find Out. See
"The Skyrocket"
Produced By Marshall Neilan From The Cosmopolitan Magazine Story
By Adela Rogers St. John. Cast Includes Owen Moore, Gladys Hulette, Earle Williams
TODAY—TOMORROW—SATURDAY
Additional Features
Kenneth McDonald In "The Danger Zone" And An Imperial Comedy

TIED TO A NEWS ITEM

He had The Shyrocket booked just about the time the news of the last engagement was made public, and for his opening gun he used a press clip from the Jersey Journal, the newspaper in which the item appeared. It was reset in precisely the type used the previous day for the news columns, flanked by a couple of cuts in a space about a three nines.

FULTON THEATRE
Jackson and Fulton Avenues J. C.
Telephone Bergen 7850
WHAT IS THE LURE OF PEGGY HOPKINS JOYCE?
Is it her beauty? Is it her natural charm? Her naivete? Fascination? Or is it an indefinable something as yet unnamed that has made her the magnet that attracts thousands to see her? Here is your chance to see for yourself. Here she is in a picture that fairly vibrates with her beauty and personality —a throbbing drama adapted from Adela Rogers St. Johns' Cosmopolitan Magazine story of a poor girl's skyrocket career in the movies — the twice thrilling tale of her rise to the dizziest heights of stardom and the splendid crash of her fall to earth—and love. This is your chance to see the unique romantic figure
PEGGY HOPKINS JOYCE
"The Skyrocket"
Owen Moore, Gladys Hulette, Earle Williams, Lilyan Tashman
STARTS TOMORROW AFTERNOON

THE TOMORROW SPACE

He already had used the line "What is the lure of Peggy Hopkins Joyce?" in his preceding advertisement, as shown on this page.

This ran in a two eights, and sought to tie the star to the curiosity angle. This tied to her previous matrimonial ventures and had sunk in well just as the news broke that Peggy was about to try it again. The space ran in the same issue with the front page story of the engagement.

But as soon as the news broke Rittenberg hustled it into the opening day advertisement, with a repetition of the "lure" line, and proved by the papers that he had not been kidding about Peggy.

Not all stars are so obliging as to break onto the front page for your playing dates, but often you can hook some news story to your offering through a parallel, and it always will make for greater interest in what you have to offer. Often a local divorce or separation will break nicely for you. All you have to do is to take what the fates provide, but keep your hand out.

Had a Fire

Borrowing a mechanical display from an insurance agent made a profit on The Still Alarm for Rodney Bush at the Galax Theatre, Birmingham, Ala. This was one of the new mechanical signs with light effects showing a burning building. Flanked by profile houses to form a miniature street, it was highly effective.

A Fireman's Benefit Cleaned Opposition

Realizing that an Elks Street Carnival was going to dent a lot of box offices, Kenneth Talmadge, of Pantages' Theatre, Vancouver, B. C., gave the Firemen's Athletic League a percentage on all the tickets they could sell on The Still Alarm.

Instead of dipping into red ink for the week, he was able to write in nearly $2,000 increase and that in spite of one of the early warm spells, which helped the carnival and hurt the theatres.

With the benefit angle for an excuse, he took eight tens for a display, with stress on the benefit.

You will note an ear in the lower right hand corner. This reads: "Ladies—Guest matinee Wednesday afternoon. Bring a lady friend as your guest extra charge. Just say 'Guest ticket' at the box office."

This is just another form of two-for-one, but it sounds more important.

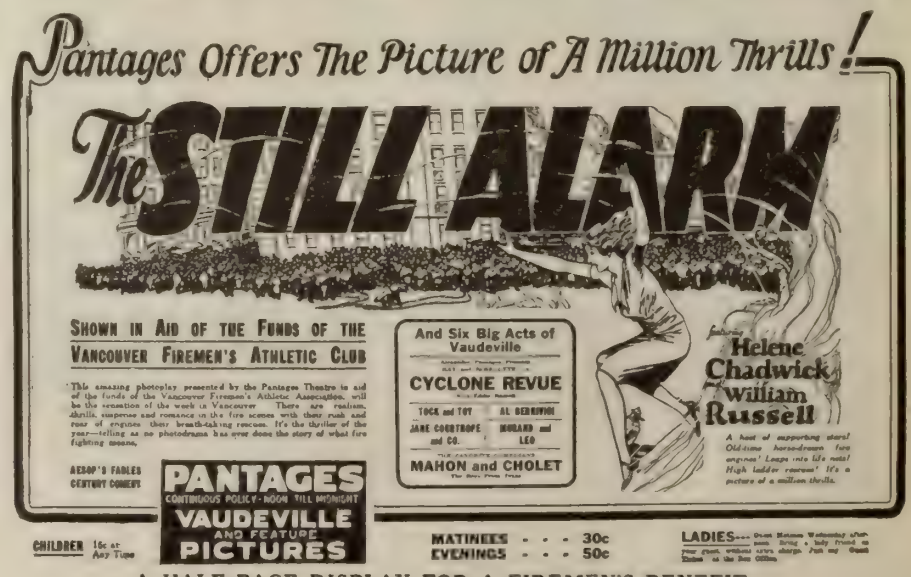
Plenty of Talk in A Four Inch Space

Selling heavily in a four twos, J. B. Whitney puts over Outside the Law at the Olympic Theatre, Buffalo, with a minimum of cost. He has to drop to six point for many of his lines, and yet working mostly with six and eight point he gets the same relative display that would come from larger sizes in more space.

GOOD AS A FOUR EIGHTS

Looking at this in reduction, it would be difficult to say whether this was reduced from a two fours or a four eights. It has the same display values, and in the paper it had the same sales value. It costs only one-fourth as much.

His two selling points are Lon Chaney and the title, made familiar on the stage as



A HALF PAGE DISPLAY FOR A FIREMEN'S BENFFIT

Used Three Mats to Make One Layout

well as through previous picture release. You can get these the moment your eye hits the space. He puts over the reissue in a six point line and goes to ten point for Priscilla Dean and Wheeler Oakman.

There is a slight loss at the top with four lines of unleaded matter, mostly bold gothic caps. Very little of this gets over, and it would have been better to have cut off the two lower lines for a better display of the dates, but apart from this he offers a nice study in relative values, and once you appreciate that you do not have to take enormous spaces, you start to save money without losing any.

One thing we note in a number of samples sent in by Mr. Whitney. He seldom uses all-cap lines. The lines just referred to are about the only ones in more than a dozen samples.

Builds a Layout From Three Mats

This attractive three nines from the Liberty Theatre, Zanesville, Ohio, is of especial interest from the fact that it is a composite of three mats. It was put togeher by B. J. Metchling.

LIBERTY THEATER-- -Today ALL WEEK
AMERICA'S GREATEST ACTOR IN HIS GREATEST ROLE
John Barrymore
in
"The SEA BEAST"
Assisted By
DOLORES COSTELLO
GEORGE O'HARA
From the story "Moby Dick" By Herman Melville
Whaling—a lost thrill of other days. See the most thrilling struggle the screen has ever presented. Six men pitting their skill against the brute strength of a 50-ton monster of the deep. And in this gripping story is woven one of the most beautiful romances the screen has ever shown.
Shows—1, 3, 5, 7, 9
Felix Cartoon
Prices—40c, 30c, 20c

A COMPOSITE AD

The title is cut from the Style B three-column mat. You will notice if you look very closely, that the last letter in Barrymore's name has been cut off. In the display it looks like a battered letter, if it is noticed at all, but in the mat the lower part of the letter was covered by the illustration.

The scene cut from the bottom is from a three-column cartoon, Style O, which was intended for use in the news columns. It fits just as well into the advertising space.

The faces come from a two-column mat which is shown here. The cut was sawn apart and the edges roughed a little until you cannot realize that Mr. Metchling interrupted an interesting clutch.

The combination makes a more attractive space than either of the originals and provides a better scene cut. It was a little trouble, perhaps, to rearrange the material, but the result was well worth the time and labor.

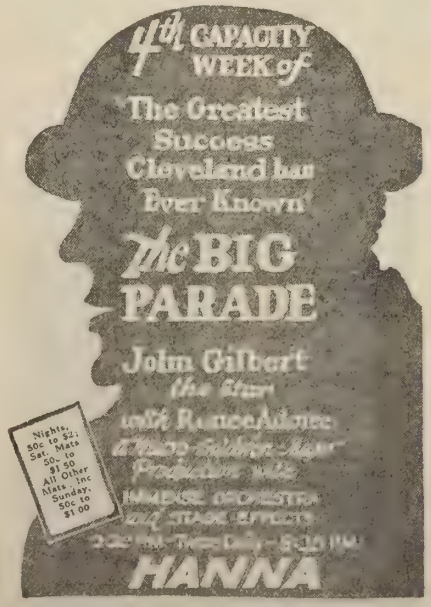
The body of the display shows the rule

ONE OF THE MATS

underline, which is seldom used in spite of its unusually good display value. Mr. Metchling has done an exceedingly good job.

Silhouette Gives A Reverse Effect

Getting the double value of white space and reverse in one display was gained by the Hann Theatre, Cleveland, for the big run of The Big Parade. This was for the roadshowing. It did not look as well in the


4th CAPACITY WEEK of
The Greatest Success Cleveland has Ever Known!
The BIG PARADE
John Gilbert
the stars
Nights, 50c to $2; Sat. Mats 50c to $1.50 All Other Mats. inc. Sunday, 50c to $1.00
HANNA

FOR THE BIG PARADE

newspaper as it does here because the imprint was rather poor and did not come up with the nice black that slower work and better ink will give it here. However, it would seem that the intention was to avoid a very black outline for this is not the straight reverse, but the outline has been put in with a stipple effect that barely shows.

Apparently a halftone was made in about 100 screen and the letters routed out, or it may have been done on prepared paper. Usually most reverse cuts used in newspapers are grey without being intended for that color, but here the artist made sure that it would be just that. In the original it is 80 by two or about five and a half inches across two columns. It stands out very nicely on the page and it is readable all the way through because the artist had the intelligence to make the lettering large enough to be read through the black. There is no reverse line lower than twelve point, and there is no crowding. It is a good example of how to use reverse without waste.

Starts Stella on The Costume Angle

Out in San Francisco the opening gun for Stella Dallas, at the Imperial, was the costume angle, and Stella in her idea of what the smart set will wear this season was made the attractor for a 100 by 2 that would have been better had the copy been run in type.

BETTER IN TYPE

This layout would have required very little notching to let in the type and the display value would have been much better. This makes a pretty poor display where a good one would have been possible, and even the copy seems to lack real appeal. There is so much to be said for Stella that "Smashing drama that stirs the soul—thrills the senses" is pretty tepid stuff for a play about which so much may be said.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

F. & R.-Friedman Merger Ends Competition

Moving Picture World Bureau, Minneapolis, July 12.

THE Northwest Theatres Circuit, Inc. (Finkelstein & Ruben), have purchased an interest in the American Amusement Company and, as a result, the two largest circuits in the Northwest have ended competition. Details of the transaction were announced last week by Benjamin Friedman, president and general manager of American Amusement.

Thirteen houses which were operated by the two circuits in competition will now be managed by American Amusement as a result of the transaction. F. & R. will have an interest in these and will direct the booking. Five of these houses are at Fargo, N. D. They are the State, Fargo, Garrick, Orpheum and Grand. Four are at Mankato, Minn., and four at Minneapolis. The Mankato houses are the Grand, State, Lyric and Orpheum and the Minneapolis houses are the Empress, Emerson, Northern and American. E. A. Phillips will have charge of the Fargo houses for the American Amusement Company, the Mankato houses will be under the direction of Al Kvool and the Minneapolis theatres will be managed by George Henderson.

OVER-COMPETITION

The theatre business in Fargo and Mankato has suffered from over-competition, and the control of these theatres by the Friedman company will bring welcome relief. Fargo has had about one theatre seat for every four persons, while Mankato has had about the same ratio, and business necessarily suffered, as the towns were overseated. Two Fargo houses, the Princess and the Isis, are still outside the Friedman control.

The Friedman houses at Albert Lea, Minn., operated by Mr. Friedman and his brother, I. Friedman, are not affected by the deal.

HYNES RESIGNS

Charles F. Hynes, who edited Greater Amusements since 1920, has resigned from that publication, whose headquarters are in Minneapolis, to associate himself with the editorial staff of the Film Daily in New York. E. E. Seibel, formerly with the Minneapolis Journal, is taking his place.

PROHIBITIVE LICENSE

Merchants of Mount Vernon, Minn., are reported up in the air because they are unable to meet the financial requirements of the state law and have been forced to suspend their free outdoor movie shows as a result. The law requires a license fee of $5, and an indemnity bond, which means an expenditure of about $10 a night. There is some talk of moving the shows into the Opera House. Merchants explain that the financial requirements imposed by the law are prohibitive.

FREE SHOWS STOPPING

Things are looking up for the exhibitor in Nebraska. Pickrell has been forced to discontinue its free shows and Liberty is planning to charge admission in order that its service contracts may not be cancelled. Other towns are reported on the verge of giving up free shows because of inability to obtain service. Blue Springs is still giving free shows on Saturday night and maintains that its contract cannot be cancelled.

SMALL WAR

The 210 inhabitants of Tappen, N. D., are witnessing a theatre war between the Dreamland and Union Theatres. The theatre war don't grow in towns much smaller than that!

IVES A BLANK MANAGER

A. H. Blank of the Blank Theatre Enterprises has appointed Paul H. Ives manager of the Family at Davenport, Iowa. Ives is only 20 years old. He succeeds Dan Burgum, who has gone to New Orleans to manage a theatre.

IOWA CITY HOUSE

Construction will be rushed on the Englert at Iowa City, Iowa, and it is hoped to complete it at an early date. It will cost $70,000 and will replace the theatre destroyed by fire some time ago.

THEATRE CHANGES

T. L. Johnson has bought the Joy at Lyle, Minn., from Viggs Peterson Mr. Johnson has managed the theatre for several months. The Gem at Granite Falls, Minn., has been sold to Joseph Schindele by William Ruud. Mr. Schindele was in Minneapolis last week visiting the P. D. C. and F. B. O. exchanges. M. B. Quire has purchased the Star at Kanawha, Iowa, from Woodward Bros. Frank Wolcott will construct a theatre at Junctionville, Wis., and will show vaudeville and pictures.

NEW HOUSES

Ten thousand dollars has been raised by the Community Club at Ruthven, Iowa, to build a theatre. H. N. Davies is planning to build a large theatre at Storm Lake, Iowa.

LEASE EMPRESS

The Empress Theatre in St. Paul, controlled by Finkelstein & Ruben, has been leased to the McCall-Bridge Players. It will be remodeled and will open in the fall with musical comedy and movies.

TAKE OVER WOODMAN

Becker & Ernest have taken over the Woodman house at Pillager, Minn., and will operate it for the summer. They operate a theatre at Motley, Minn.

Detroit Works to Stamp Out Free Shows

Moving Picture World Bureau, Detroit, July 13.

AFTER spending nearly three years on the proposition it now appears that the non-theatrical and free show situation is reaching a solution, according to a statement issued this week by H. M. Richey, manager of the M. P. T. O. of Michigan.

A joint committee of three members of the M. P. T. O. M. and the Detroit Film Board of Trade have been holding a series of meetings and carefully going over the most objectionable situations, with the result that free showing of pictures in Michigan has been practically eliminated.

With the exception of one exchange, an independent organization, Richey reports that all the producers in this section have cooperated loyally with the association in stamping out the evil. The carnival business has also been practically crushed through the activity of the association and the Detroit common council.

VISITORS

Holiday visitors over the Fourth in the Film Building were Joseph Kiliski, Pittsburgh manager for Educational; James Kent, Pittsburgh manager for Warner Bros.; Joseph Friedman, special representative for Universal, and Frank Drew, attached to the home office of Metro-Goldwyn-Mayer. They enjoyed a safe and sane homecoming celebration.

REPAIR COLONIAL

For the first time in the history of the house, the Colonial has closed for repairs and redecorating. Ben and Lou Cohen took over the management nine years ago and it has been open to the public ever since. The Colonial will reopen the first of August, with the same policy, first-run pictures and vaudeville.

REGINALD DENNY

Universal ace star with Peter Milne (left) and Philip Hurn, authors of "Fast and Furious," a forthcoming Denny picture.

KOPPIN'S EMBASSY

The new George F. Koppin Embassy will seat approximately 280—the rental is $37,500 for the first five years and more after that. Figured out in matter of individual seats the Embassy will pay the highest rental per seat in Detroit's amusement annals. It is now being remodeled and will be ready to open in three weeks.

FORDSON HOUSE

Fordson, Mich., a Detroit suburb founded and developed by the Ford industries, will soon have another house, to be known as the Fordson. It is located on Dix avenue and will seat around 500 people. The proprietors are Victor Retty and Joseph Stola.

BETTY IS BACK

Edward Beatty, general manager of the Bijou Theatrical Enterprises for Col. W. S. Butterfield, has returned to his desk after a month's vacation trip to the West. Mr. Beatty was accompanied by his family.

McLAREN MARRIES

W. S. McLaren, manager of the Capitol Theatre, at Jackson and former president of the M. P. T. O. M., has taken unto himself a bride. He was married a few days ago in Chicago to Esther Joy, a professional performer. The couple left for Atlantic City, New York and Philadelphia on their wedding trip and will be at their Jackson home to friends after August 1.

MILES ROBBED

The Charles H. Miles office safe was relieved of $1,500 by safe crackers one night last week, the amount including receipts from the Miles downtown theatres—Regent and Miles.

Slide Revenue for M. P. T. O.-K.-M. Treasury

Moving Picture World Bureau, Kansas City, July 12.

AFTER a third trip to St. Joseph, Mo., C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, has completed details of an advertising contract on slides between exhibitors and merchants of that city. The money obtained through the running of slides will go into the treasury of the exhibitor organization. Several other slide contracts in various cities in Western Missouri and Kansas are under consideration by Mr. Cook, who is planning to place the M. P. T. O. K.-M on as strong a financial basis as any exhibitor body in the country.

EISNER IDLE

For once in his life Adolph Eisner, former president of the M. P. T. O. Kansas City, is idle. Having tired temporarily of building up run-down theatres—a pursuit which he has followed in Kansas City for many years—Mr. Eisner accepted an offer to do some special service work for Universal in the Omaha territory. But his "manager," Mrs. Claudie Eisner didn't think so much of having a "road man" for a husband, so Adolph came home and reserved his regular seat at the local American Association baseball park, where he has been daily for the last week or more.

"SEASON" PLANS

At a meeting of forty motion picture theatre owners and operators of Greater Kansas City at the Hotel President, Kansas City, Saturday, plans were made for Kansas City's program in the nation-wide Greater Movie Season campaign in July and August. David Harding, one of the owners of the Liberty Theatre, first run Universal-leased house, was elected general chairman. Louis F. Guimont of New York, special representative of the Motion Picture Producers and Distributors of America, was the principal speaker. It was planned to stage a large movie ball at one of the down town hotels, to be presided over by visiting screen stars.

BIECHELE HINTS

R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, returned from Topeka, Kas., the state capital, this week, after spending two days there.

"It's just nearing the eve of another political campaign and interests of exhibitors must be represented," was his only comment.

MIDLAND CONSTRUCTION STARTS

The old buildings on the site of the new $4,000,000 Midland Theatre, which will seat 4,000 persons, at Thirteenth and Main streets, Kansas City, now are completely razed and actual construction work ready to begin. Much of the basement already has been excavated.

Harry Cohn, vice-president and director general of production for Columbia Pictures Corp., with Billie Dove and Bert Lytell, stars of Columbia's "The Lone Wolf Returns."

WEATHER HURTS

Unusually hot weather, which already has established a heat record, is having a telling effect upon Kansas City theatres, although the attendance, as a whole, is better than at this time last year, it is estimated. Virtually all suburban houses now have installed cooling systems of some type which was not the case last year.

TURNS EXHIBITOR

"Marty" Williams, who has the reputation of being the oldest film veteran in point of service in the Kansas City territory, now is an exhibitor, having taken charge of the Mirza theatre at Pittsburgh, Kas., a 2,400-seat house which was scheduled to open July 9.

BUYERS

Among the out-of-town exhibitors in the Kansas City market last week were: M. W. Hubble, Hubble theatre, Trenton, Mo.; Arthur T. Schnell theatre, Harrisonville, Mo.; C. B. Christian, Excelsior Springs, Mo.; J. S. Porter, Electric, Coffee, Mo.; H. Lytle and M. Peters, Neosho Falls, Kas.; A. L. Myers, Auditorium, Slater, Mo; Walter Wallace, Orpheum, Leavenworth, Kas. C. L. McVey, Dreamland, Herrington, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

THEATRE NOTES

The Royal Theatre, Frankfort, Kas., is being remodeled by W. H. Hardman, owner, who plans also to install a modern cooling system. The Majestic Theatre, Washington, Kas., has been re-opened by Charles Swiercinsky, after having been closed several months following a fire which did much damage. The new Royal Theatre, Hoisington, Kas., has been opened by H. Wilkinson who purchased and dismantled the old Royal from H. Lucy. A new theatre is to be opened soon in Neosho Falls, Kas., by Lytle & Peters.

McELROY HURT

L. C. McElroy, veteran Kansas City exhibitor, was hardly able to limp about movie row this week—the result of a collision with a motor car which refused to budge.

MEANS RETURNS

Jay Means, vice-president of the M. P. T. O. Kansas-Missouri and owner of the Oak Park and Murray theatres, Kansas City, returned this week from a vacation trip on the West Coast. He was accompanied by Mrs. Means. Bruce Fowler, manager of the Newman Theatre, left on a two-weeks vacation.

Wheeling, W. Va. Theatre to be Launched Soon

Moving Picture World Bureau, Pittsburgh, July 14.

PLANS for the new Wheeling, W. Va., playhouse, to cost $1,500,000, with a seating capacity of 3,500 are being drawn, and the big project tentatively launched some time ago, will be actually under way within a very short time. Such was the announcement of George Shafer, manager of the Court theatre, and acting officially for Wheeling and New York interests which, he says, are behind the new theatre. The option on the final block of property required to insure an adequate site for the new theatre has just been closed. Work probably will be started in the near future. The name of the new house will be either Palace or Capitol.

MOUNDSVILLE HOUSE

Frank F. and Charles F. Absomara have been granted a permit by city council at Moundsville, W. Va., to erect a new theatre on Seventh street, near Lafayette avenue. The new building will front 48 feet on Seventh street and extend back a depth of 109 feet. Seating capacity will be 1,000. The building will be three stories in height.

NEW HOLDING COMPANY

The Third Avenue Theatre Company, of Cleveland, has been granted a charter at Charleston, W. Va., $15,000 organized to own lease and organize theatres and motion picture houses; incorporators, B. L. Farmer, R. E. Oldenkamp, P. A. Dreher, E. B. Taft and W E. Holland, all of Cleveland. The firm will locate a theatre in Huntington.

BANKRUPTCY PETITIONS

Petitions in voluntry bankruptcy have been filed at Huntington, W. Va., with Deputy U. S. Clerk R. L. Gosling by the Liberty Amusement Co., and the Cabell Amusement Co. Both petitions were filed in the name of A. Holt, president of the Liberty company.

ON THE AIR

Loew's Aldine, is again giving weekly radio programs, via Radio Station WJAS. They will be on the "air" each Tuesday evening at ten o'clock, the first program having been given July 6th, and the feature attraction being Waring's Pennsylvanians. Radio fans of Pittsburgh and surrounding territory are very much enthused because of the Aldine's decision to again give radio entertainment, as their programs a year ago, were among the most popular ever broadcast here.

"SEASON" PLANS

At a recent meeting in the offices of Dennis Harris, in the Davis Theatre Building, a committee of local theatre men was formed for the purpose of promoting all details relative to the celebration of Greater Movie Season in the local territory. The committee members are Price Mansfield, chairman; Lon B. Ramsdell, publicity and exploitation; D. A. Harris, J. H. Foerste, Jack Loder and H. B. Dygert.

Further announcements will be forthcoming shortly, as the committee promises fast action. All exhibitors are expected to cooperate in the campaign so that the theatres in the local territory can enjoy the added business which is sure to come as a result of these efforts, just the same as theatre men in other territories bring themselves added profits by exerting some effort in putting over this nation-wide advertising campaign.

HAIMOVITZ DENIES

Sam Haimovitz, of the Columbus Amusement Company, operating four theatres in New Kensington, denies the rumor that Louis Stein of Tarentum had leased the State and Imperial theatres of New Kensington, and that he (Stein) would take over these houses soon.

George Roberts to Build Albany Theatre

Moving Picture World Bureau, Albany, July 14.

GEORGE ROBERTS, former general manager of the Berinstein chain in Elmira, Albany, Schenectady and Troy, is to branch out on his own account, having purchased the Catholic Union Hall in Albany, which is to be remodeled into a modern motion picture theatre. Roberts is one of the old-timers in the business and for several years handled various theatres in Albany before assuming the general management of the Berinstein houses, which he relinquished nearly a year ago. His son, who was formerly manager of the Hudson Theatre in Albany, will be associated with him in his newest venture. The hall, which Roberts will convert into a theatre, is one of the largest in the city, and is located only three blocks from the business center, and about the same distance from the Leland, the Buckley house, and the New Mark-Ritz, which is to open in September. Roberts is backed by substantial financial interests in his venture, and his theatre will probably be devoted to second-runs at popular prices.

SHOPPERS

Despite the heat, there were quite a number of exhibitors in town during the past week, including Julius Byck, of Tannersville; Frank Asher, of Rhinebeck; Bob Yates, of Lake George, and George Markell, of the Strand in Pittsfield, Mass. L. M. Sanschagrin was also down from Lake Placid.

SAYLES TO REST

Alex Sayles, of the Leland Theatre, in Albany, is to take a vacation, the first in eighteen months. First of all, Mr. Sayles plans to spend a week or so in Atlantic City, during which time he will visit the motion picture theatres there in gaining ideas that might be adaptable to the local house. From there he will go to Philadelphia for a week or so. It might not be amiss at this time to also mention that since January 1 the Leland has sold over 500,000 tickets of admission, which is a pretty good record for an Albany theatre.

NEW SCHENECTADY HOUSE

There is to be a new residential theatre in Schenectady, but just who is back of the deal is being kept under cover at the present time. The house is to be located in the vicinity of Union College, a large and populous section of the city.

ANOTHER FOR SCHINES

The Schines, who have so many theatres that they admit that they really don't know the exact number, or at least they so informed the World representative recently, will add another to their string on July 16, when they take over the Rialto in Massena, which has been operated by Frank Kuras. Herman Vineberg, recent manager of the Albany Theatre in the capital city, who went with the Schines, is now said to be handling their house in Little Falls.

PART TIME

Motion picture theatres in Watervliet are apparently having a rather tough time this summer. The SanSouci, operated by Maurice Sullivan, is running on a three-day-a-week schedule and the same holds true with the Grand, owned and operated by Ernest Tetrault. John Christy has closed the Strand for the summer.

ALBANY TO REOPEN?

According to reliable information, the Albany Theatre in Albany, one of the Strand group, which was closed several weeks ago, is to reopen this fall, rather than be transformed into a store. If this proves true, the Strand interests will have four motion picture theatres operating on the main business street of the city, the Mark Strand as a first-run house; the Albany and the Regent as second-runs, while the policy of the new Mark-Ritz is yet to be determined.

REOPENING SCHEDULED

Hickey and Roach, of Schenectady, are planning to reopen their Broadway Theatre in September. Both men are associated with the Farley houses.

Allied Amusement Meets in San Francisco

Moving Picture World Bureau, San Francisco, July 9.

THE annual meeting of the Allied Amusement Industries of Northern California was held at the headquarters of the organization, 100 Golden Gate avenue, the last of June, when officers were chosen for the ensuing term, and reports made on last year's activities. Several changes were made in the make-up of the organization, the board of directors having been increased from three to five and an executive committee provided for. It was also decided to hold monthly luncheon meetings. The new board of dirctors consists of Irving C. Ackerman, of Ackerman & Harris, chairman; Harry Singer, Orpheum Circuit; E. B. Baron, of Publix Theatres; Henry Duffy, of the Duffy Theatres, and Homer Curran, of the Curran Theatre. The executive committee is composed of E. B. Baron, chairman; Charles M. Thall, Rodney Pantages, J. C. McCann, Dean Worley, Cliff Work, Louis R. Greenfield, Aaron Goldberg and Harry Sack. Thomas D. Van Osten continues as secretary-manager, having been chosen for a period of three years.

HOLD UP FOILED

An attempt was made on the evening of July 4 to hold up the Golden Gate avenue box office of the Granada Theatre, but plucky Rena Rolfer, the cashier in charge, let out a series of screams and ducked under the counter with the cash box, instead of handing over the money on demand. The holdup man fled toward Market street and was lost in the crowd before he could be overtaken.

PURKETT ON HONEYMOON

When theatre business interferes with a honeymoon, give up the theatre business. This, in effect, is the motto of Frank W. Purkett, who for years conducted the Kinema Theatre at Fresno. A short time ago he led a charming bride to the altar, but the management of the theatre interfered with plans for a long honeymoon. He accordingly sold the theatre, bought tickets on a Dollar around-the-world liner, and the couple sailed from San Francisco July 3.

NOW HE CAN BE SOLD

Barney Gurnette, for years associated with San Francisco film exchanges, has turned a full-fledged exhibitor and has been made manager of the T. & D. Theatre at Paso Robles, succeeding S. Harvey Levey, who has been appointed manager of the State, Martinez, opened on the evening of July 2.

STATE OPENING

The opening of the new State at Martinez, on July 2, was the motif for an interesting gathering of film folks, with several executives of West Coast Theatres, Inc., in attendance. This theatre, which has a seating capacity of 1,000, was started several years ago by George Winkelman and J. J. McNamara. Work was suspended for a long time following the death of the latter and about eight months ago the property came under the management of the theatre syndicate.

CHAIN BUYS POINT

The Point Theatre at Point Richmond, has come into the ownership of John Peters and J. B. Lima, who are interested in a chain of moving picture houses. The theatre was purchased from R. Teherassy, who has conducted it for years.

MRS. BAILEY HURT

Mrs. Warren Bailey, wife of a well-known San Francisco theatre owner, suffered serious injuries July 2, when she was knocked down by a street car. She sustained a fractured skull.

St. Louis to Have New $300,000 House

Moving Picture World Bureau, St. Louis, July 12.

THE St. Louis Amusement Company will erect a $300,000 theatre store and apartment building on Union boulevard near Terry avenue at once. The general contract has been awarded to the Boaz-Kiel Construction Company, builders of the Ambassador Theatre at Seventh and Locust street. The plans prepared by Kennerly & Stiegmeyer, call for a three-story building and basement, 92 by 193 feet. It will be of fire-proof construction.

ANOTHER NEW HOUSE

Plans for another new theatre in St. Louis are being prepared by C. W. & G. L. Rapp, 190 North State street, Chicago, Ill., but the name of the owner has not been revealed. This building will be two stories and basement, 147 by 200 feet.

THE NEW ELECTRIC

The contract for remodeling the Electric Theatre, Joplin, Mo., has been awarded by the Electric Theatre Amusement Company to Roy Huffman of Joplin. The enlarged house will have accommodtions for 1,400 persons.

BIDS ASKED

Bids are being taken on the revised plans for the new Missouri Theatre in St. Joseph, Mo. This house will be three stories and basement, 75 by 140 feet and most about $300,000. The owners are J. H. Cooper, 390 Riverside Drive, New York City, and Eli Shire, Lincoln, Neb.

GOLDMAN DENIES

William Goldman, prominent St. Louis motion picture theatre owner, in a deposition filed in Circuit Judge Calhoun's court on July 9 denied that E. A. Freudiger his former auditor has a one-fourth interest in property on Union boulevard near St. Louis avenue, St. Louis, purchased by Goldman in November, 1924, as the site for $175,000 motion picture theatre and store building. The site cost $18,000 and Freudiger in a suit filed some time ago claimed one-fourth interest in the property.

Goldman in his deposition stated that he bought the property in his own name and that Freudiger became interested after the transaction had been closed. He said that Freudiger put up $2,000; Max Goldman, $2,500; Sam Goldman, $2,000, and himself, 3,500. William Goldman gave his note for $8,000 to cover the balance of the purchase price, his deposition sets forth.

YEGGS USE TORCH

An acetylene torch was used to break into the safe of the Midway Theatre, 525 North Grand boulevard, St. Louis, early on July 6. The robbers secured about $500 in cash. It was the first time that a gas torch was used to "crack" a safe in St. Louis according to the police.

CROOK SENTENCED

Upon his plea of guilty George Tiano, 26 years old, of Chicago, Ills., was sentenced to serve from ten years to life for his part in the hold up of the Fort Armstrong Theatre at Rock Island, Ill., late in June. His companion, James McGinnis, 25 years old, also of Chicago, will stand trial on the charge. The parties are alleged to have taken $200 from the theatre and escaped after an encounter with the manager and an usher in which two shots were fired.

TAYLOR TO NEW ORLEANS

W. V. Taylor for the past two years manager of the local Orpheum Vaudeville Theatre has gone to New Orleans to take charge of the Orpheum theatre in that city. He succeeds John Bertram, deceased.

SKOURAS STAFF

Richard W. Hill, formerly assistant manager of the McVickers Theatre, Chicago, and Clement Krepps, assistant manager of the Uptown Theatre, Chicago, Ill., will be assistants to Cullen Espy, manager of Skouras Brothers Ambassador Theatre scheduled to open on August 21. The staff of the Ambassador will include a chief of service, assistant chief of service, thirty-five ushers, four doormen, three cashiers, a page boy and a cleaning force of fifteen. In addition there will be the usual motion picture operators, electricians, carpenters, stage hands, etc.

HEYDE'S HOUSE OPENS

Phil Heyde opened his Arcadia Theatre, Olney, Ill., on July 12.

MIDWAY CLOSES

The Midway Theatre, 525 North Grand boulevard, closed this week to make way for the $5,000,000 theatre-office-hotel building to be erected on Grand and Washington boulevards by William Fox. The actual construction of the new house is expected to start in early Fall.

VISITORS

Visitors of the week included : Messrs. Josephine & Finklestein, Grand Theatre, Medico, Mo.; S. E. Pertle, Jerseyville, Ill.; J. Evans, Ste. Genevieve, Mo.; Theodore Coleman, Mount Carmel, Ill.; and H. L. Barnes, Norris City and Ridgeway, Ill.

New Chicago Theatre Circuit Formed

Moving Picture World Bureau, Chicago, July 12.

A NEW theatrical circuit has been organized here by S. J. Gregory formerly the head of the Gregory Theatre circuit in Gary and other suburban cities. The new company will be known as the Gregory-Bernasek Theatre Corporation with offices at 190 North State street in the State Lake building and a capital of one million dollars. Associated with Mr. Gregory are Benjamin Bernasek, James Craidon, Lee Currier and George M. Tearney. It is expected that the operations of the new circuit will be confined to the Chicago territory.

NEW LOOP HOUSE

Another theatre is planned for the loop by Samuel Cole and James M Lovelette who have leased the land under the Hotel Astor at 172-176 North Clark street for a term of 99 years. This fine location is next to the Hotel Sherman and across the street from the Olympic Theatre. Leo Steif and Co., architects, are drawing preliminary plans for the structure which is to include a 22-story office building.

PRINCETON HOUSES

The Rialto Theatre at Princeton, Ill., has been closed and the Apollo Theatre will be kept open for the summer months.

NEW GARY HOUSE

James Jikas has started work on a 1,000 seat theatre at Gary and expects to have the house ready for opening by the holidays.

RUSH ASCHER HOUSE

The new Ascher Sheridan Theatre at Irving Park Boulevard and Sheridan Road is being rapidly rushed to completion and it is hoped to have the house ready for an early fall opening. The plans have been changed, so as to give the auditorium an old Greek setting and a fine, large lobby sixty feet long with a foyer that is 108 feet in length and 24 feet in width. The house will seat 4,000 and the cost is estimated at $1,000,000.

SYMPHONY THEATRE CORP.

Charles Beck, well known loop theatre owner; Louis L. Berg and Herman F. Schmacker have organized the Symphony Theatre Corp, with offices at 111 West Monroe St. to erect a new theatre. The company has a nominal capital of $100,000 to start with.

VANITY THEATRE CORP.

Arthur H. Fink, Dick Kirschbaum and E. E. Harkin have organized the Vanity Theatre Corp. with a capitol stock of $20,000 and offices at 139 North Clark street to lease and operate theatres in this city.

BROTMAN TAKES MAPLEWOOD

J. Brotman has taken over the Maplewood Theatre on Diversey avenue and will fix the house up for an exclusive picture theatre.

SPRINGFIELD HOUSES

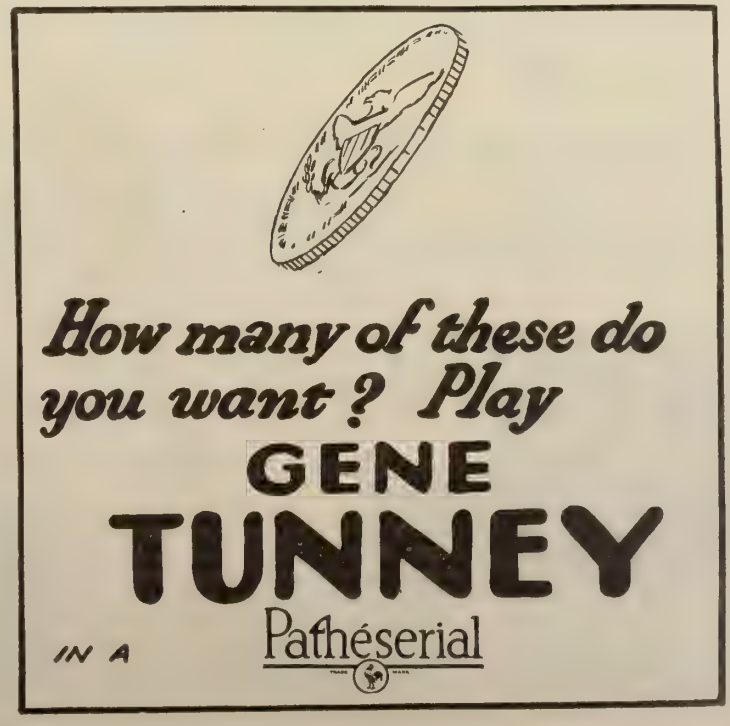
The Pantheon Theatre was opened at Springfield, Ill., by Gray and Coutrakon circuit last month. The house seats 600 and is one of the finest neighborhood theatres in that city. The new Lincoln Square that is being erected by the Balaban and Katz Midwest circuit is expected to be ready for an early fall opening and Maurice Rubens of the Midwest offices says that the coast will exceed one million dollars.

GUYON GETS LOAN

Louis Guyon, well known manager, has placed a loan of three quarters of a million dollars through the Munro Bond and Mortgage Company on his Paradise Hall and three flat buildings that he owns.

HILL'S NEW POST

R. W. Hill of the McVickers Theatre has been named as assistant manager of the new Norshore of the Balaban and Katz circuit.



Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Only eight "cops" are needed to land Wanda Wiley in the patrol wagon in Stern Bros. Comedy, "There She Goes" (Universal).

F. B. O. Announces San Francisco Sales

The San Francisco office of F. B. O. has recently made several important sales of short product to first run houses in that city.

"Egged On," a Weiland comedy, was sold to the Imperial, in San Francisco, a Publix house, to be played the week of July 16. "Alice Charms the Fish," first of the twenty-six Alice Comedies, and "Chicken Chaser," first of the twenty-six Krazy Kat cartoons, were sold to the California and Canada Theatres, to be played through the week of July 16 and 23, respectively.

McGuire on Tour

C. Francis McGuire, recently appointed special representative for Red Seal, left Sunday on an extended sales trip through the Western territory, with Detroit as his first stop.

Loew's Playing "Guessing" Series

Loew's Circuit is playing next week the second of the "Keeping 'Em Guessing" Series, with "Hot After It" the latest Out of the Inkwell comedy, to follow it the next week.

"Big Boy," Educational's 2-year-old star, gets the black and white babies mixed up, in "Excess Baggage." The mammas straighten out the tangle.

Educational-Greater Movie Season

Educational's release schedule for August, Greater Movie Season, shows five of the new 1926-27 series of two-reel Comedies and an equal number of new one-reel subjects getting under way. This puts the schedule of Educational Film Exchanges, Inc., a month ahead as compared with production at the start of the season last year. The first picture of the Romance Productions series of Two-reel classics in natural colors, "The Vision," has been released. The first Christie Comedy on the new schedule features Neal Burns in "The Daffy Dil." There also will be a Bobby Vernon Comedy entitled "Dummy Love," and the first new series Tuxedo Comedy. "Open House" featuring Johnny Arthur. "Jolly Tars," the first Hamilton Comedy, will be ready for release late in August. In this new subject, Lloyd Hamilton plays the role of a sailor on a battleship. The locale of this Short Feature on board of one of the war vessels stationed at San Diego. A Jimmie Adams Comedy, as yet untitled, also is to be released in August. The first two productions in Walter Futter's Curiosities series, "All-Star Freaks" and "Rare Bits" will be ready for release the same month. The first of the Life Cartoons series, also new one-reel Educational subjects this season, entitled "Red Hot Rails" and "Balloon Tired" will be released in August. The first Robert C. Bruce Scenic Novelties which includes three short subjects "Falling Water Valley," "The Little Brown Rug" and "Gold and Fleece," while not on the August release schedule, is completed and will be ready for pre-release showings during the month. Kinograms, with the regular two issues per week, and Lyman H. Howe's Hodge-Podge releases will continue right through the summer without interruption.

Pathe Schedule Week of July 25

An unusually diversified group of short features will be presented by Pathe during the week of July 25, including Smith's Baby," the initial release of Mack Sennett's latest domestic series, "The Smith Family"; "Along Came Auntie," Hal Roach's latest two-reeler with Glenn Tryon; "Songs of Italy," one of the "Famous Melody Series"; "Kicked Out," another Harold Lloyd single-reel reissue; "Redfield Strikes," the Fourth Chapter of the Patheserial, "Snowed In"; "Amidst the Millions," a Grantland Rice Sportlight: Pathe Review Number 30; "Her Ben," one of Aesop's Film Fables; Topics of the Day Number 30 and two issues of Pathe News.

Newlywed Comedies Prove Popular

Early reports from exhibitors in various parts of the country who are giving pre-release showings to the new Stern Brothers comedy series, "The Newlyweds and Their Baby," indicate that the series is all that its makers and Universal, its distributors have claimed for it. Public reaction to the new two-reelers, and especially to Snookums, the unusual baby engaged for the principal role in the comedies, is said to be exceptionally favorable, according to reports which have reached the home office of the Stern Film Corporation. The series is definitely hailed as a first rate box-office offering, fit for any program in any house.

Bruce Arrives in Portland, Ore.

Robert C. Bruce has arrived back in Portland, Ore., his chief photographic base, and has resumed work on his novelty films and scenic effects. The first of the 1926-27 series of Bruce Scenic Novelties to be released through Educational Film Exchanges, Inc., will soon be ready. While in Los Angeles recently Mr. Bruce added "Static," a wire-haired fox terrier raised by the Christie brothers, to his staff to appear in some remarkable novelty effects. "Static" will cavort in the movies with "Fade Out," a Scottish terrier, which is nearly as black as ink.

One of the charming scenes in "Songs of Italy," the attractive Fitzgerald little feature which Pathe is releasing.

International Shows Arsenal Disaster

International Newsreel showed motion pictures of the $100,000,000 arsenal explosion at Lake Denmark, N. J., on Broadway last Sunday at the Capitol, Strand, Rialto, Colony, Warner's and Loew's State. In addition, practically every town of importance in the New York territory, particularly in New Jersey, was covered.

Directors Support Leo Maloney

Seven former screen directors appear in support of Leo Maloney in "The High Hand," this star's first feature for Pathe. The man who stands out among the seven is Paul Hurst, who plays the part of Chris Doble, the heavy.

Harry Bernstein Returns

Harry Bernstein, general sales manager for Red Seal Pictures, has returned to New York City after an extended trip throughout the territories, during which he effected negotiations for the opening of several more Red Seal Exchanges.

A scene from "Motor Troubles," Charles King's latest Stern Bros. Comedy, released by Universal, directed by Scott Pembroke.

Billy Dooley

After a year of spectacular triumph in Christie Comedies, Billy Dooley is raised to stardom.

By sheer merit this "goofy gob" comedian has won his way into the hearts of picture-goers and exhibitors and created the demand for the Billy Dooley Comedies that are going to pull in that extra profit at your box-office next season if you get busy and land them now.

6 TWO-REEL COMEDIES

"Produced by Christie"

Educational Pictures
"THE SPICE OF THE PROGRAM"

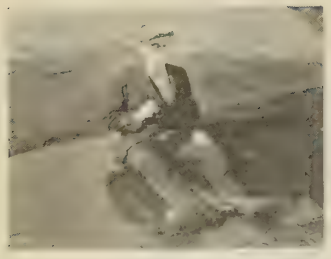
Also to be
"Produced by Christie"
for 1926-1927

8
Bobby Vernon Comedies
6
JIMMIE ADAMS COMEDIES
10
Christie Comedies

with Neal Burns, Jack Duffy, Anne Cornwall and Bill Irving

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member
Motion Picture Producers and Distributors of America, Inc
Will H. Hays, President



It is doubtful whether Lloyd Hamilton has been seen in a funnier picture then in "Move Along," his current Educational release.

Educational in Art Films Program

Educational pictures scored heavily on the exhibition of art films program held in Chicago, Ill., June 25, during the Eucharistic Congress. Of the four pictures shown, two were from Educational Film Exchanges, Inc. "The Voice of the Nightingale" and "The Vision." The program inaugurated the Catholic Drama Exhibit and summer studies in stagecraft and was featured by an address by Charles A. McMahon, director of the Motion Picture Bureau, National Catholic Welfare Conference, Washington, D. C.

The pictures shown, the program explained, were "selected to illustrate the tremendous advance in the technique and artistry of the screen as well as to point out the exceptional combination of educational and entertainment features which a large percentage of present-day motion pictures offer."

Titling "Carrie of the Chorus"

Harry Chandlee, well known scenario and title-writer and who is now on the staff of Red Seal Pictures, is finishing up the titles of the third and fourth of the "Carrie of the Chorus" series of two-reel comedies which Max Fleischer is producing for Red Seal's early fall release.

What's Doing on the Sennett Lot

Mack Sennett's Funsters are busy on the forthcoming Pathe Comedies that promise a high note in merriment.

Ben Turpin's fancy has turned from brunettes to blondes, hence, in his next Mack Sennett Pathe comedy he will have as a sweetheart, Ruth Taylor. Madeline Hurlock is being assigned to featured roles in other Sennett comedies.

Eddie Quillan has been promoted by Sennett. Hereafter Eddie will be co-featured with Miss Day.

Life is just one series of domestic troubles after another for Raymond McKee and Ruth Hiatt. They are the Mr. and Mrs. Smith of Mack Sennett's new "The Smith Series" comedies now being directed by Alf Goulding, based on the home life of two newlyweds, their baby and dog "Omar." Mr. Sennett-is seeing to it that their studio domesticity is replete with complications, surprises and thrills.

Teamed together in a score of comedies Billy Bevan and Vernon Dent are again cast to play rival husbands in thenewest Mack Sennett comedy which Del Lord is directing while Barbara Tennant and Thelma Parr, seen as wives of the respective rivals, in "Hubby's Quiet Little Game," are cast as their doubting spouses in this most recent production.

Bennie Fredericks, four-year-old screen player; Janet Royce and Andy Clyde, veteran comedy character actor, are the latest additions to the cast of Mack Sennett's "The Smith Series" of domestic comedies.

An All-Pathe program of short features was arranged for the Warner Theatre, New York, premiere of "The Devil Horse," the latest Hal Roach special with Rex, the wild horse star.

"Felix the Cat" in Cleveland

Educational Film Exchanges, Inc., has completed a highly successful exploitation tie-up for Felix the Cat animated cartoons with the Cleveland Plain Dealer which has already brought much publicity for this famous animated cartoon creation of Pat Sullivan. At the suggestion of the Plain Dealer, H. R. Skirboll, manager of the Ohio Exchange for Educational, arranged through the home office to have the Sullivan Studios, New York, prepare an attractive trailer design. The trailers, worded: "Follow Felix the Cat in the Cleveland Sunday Plain Dealer," are used at the end of Felix cartoons shown in Northern Ohio theatres. The Plain Dealer carries in its Sunday editions a list of 150 houses in this territory using the Sullivan creations. Ward Marsh, dramatic editor of the Cleveland Plain Dealer, in connection with this tie-up, carried a story, more than a column in length, describing the origination of the Felix cartoon, in the Sunday, July 4, issue. It was used in the dramatic section, first page under a 2-column head, "Tale of 'Felix the Cat'." On another page of the Plain Dealer's dramatic section the same day appeared a story relating the popularity of the cartoons in newspapers and on the screen. Loew's theatres in Cleveland employed an effective Felix the Cat lobby display, the week of July 4. Large cutouts of Felix, supplied by George Borgfeldt Company; smaller wooden cats from the C. P. Meier Studio, and other Felix the Cat novelties manufactured by the Borgfeldt Company, formed the basis of this display.

Allene Ray and Walter Miller in a breakfast scene in Episode No. 4 of the Pathe Serial, "Snowed In."

Pathe Films in New Theatre

When the new Keith-Albee million dollar theatre, the Palace, opened recently at Akron, Ohio, with a big vaudeville and motion picture program, three Pathe short subjects were included on the bill.

The Pathe films on the Palace program were one of the popular series of Aesop's Film Fables animated by Paul Terry and produced by Timely Films, Inc., a number of Topics of the Day, also produced by Timely Films Company, and a current issue of the Pathe News reel.

The above recognition tendered Pathe short subjects is being duplicated throughout the country in many of the first-run motion picture houses and smaller theatres, as well as in the legitimate theatres, where the great importance of the short subject is realized most, due to the fact that it is as a rule the only film on the bill.

New Dog Story

Emery Bronte, whose productions, "The Bronte Series," are handled exclusively by Red Seal, is now at work on his next production, which will be released shortly. Bronte's well known canine actors, Lassie and Jean, will be the co-stars of this latest production.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

ADVENTURES OF MAZIE. (F. B. O.-Series). Star, Alberta Vaughn. Was somewhat disappointed in the first episode of this series, but they have warmed up considerably and are now commencing to draw, on the fifth episode. Patrons are beginning to look for them as they do for the feature. Worth playing in any theatre. Tone, O. K. General appeal. Yes for Sunday. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

ALL TIED UP. (F. B. O. Comedy). Stars, Fat Men. This comedy is not as good as I have played by these three Fat Men. Town 571. Draw small town type. Admission 10-25. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

AMONG THOSE PRESENT. (Pathe Comedy). Star, Harold Lloyd. This pleased the crowd even though they had seen it before, as I ran it as an extra. Tried one of the reissues as a headliner and it hurt because the people who had seen it did not know that they had seen it until they got inside and they were then disappointed. By running it as a double show they assumed that it was an old Lloyd and liked it. Moral tone. Sunday, yes. Not a special. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

ASK GRANDMA. (Pathe Comedy). Star, Our Gang. Lively little two-reeler that made the kids scream their heads off. The old grandma's antics had them all laughing. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BABY BLUES. (Educational-Big Boy). Played this with "Old Clothes" and the comedy was as good as the feature. "Big Boy" is a likeable morsel of humanity and if the patronage was as big as the "kick" this little fellow serves in the way of entertainment, the exhibitor would be traveling a path of roses. Tone, O. K. General appeal. Yes for Sunday. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BACHELOR'S BABIES. (Educational Comedy). Star, Big Boy. A real Juvenile Comedy in every sense of the word. It brought gales of laughter to our crowds, both young and old. Tone, good. Appeal, fine. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BATTLING BREWSTER. (Rayart Special). Star, Franklyn Farnum. A very good serial. Play it as it is as good as any in the market. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BE CAREFUL. (Educational Comedy). Star, Jimmie Adams. Funny! I'll say so! It was chock full of laughs from the start to the finish. It was greeted with gales of laughter in our house. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Reviews of Little Pictures with a Big Punch

"The Fire Barrier"

(Universal—Two Reels)

There is a radical departure from the usual idea in this Western starring Jack Mower, as he does not marry the girl. There is a girl, of course, and Jack is attracted to her, but it develops that she is the wife of the boss, who has a bad temper, and is teaching him a lesson. Jack saves him from being robbed by discharged cowpunchers and a forest fire adds to the excitement. Plenty of action here for the Western fan.—**C. S. Sewell.**

"School Daze"

(Educational—One Reel)

This Felix, the cat, cartoon is a burlesque of "Mary and Her Lamb." Felix follows her to school and gets in trouble. Mary is told to find out the hottest place. Felix visits the equator and the North Pole and meets with various adventures, reporting they made it hottest for him at the pole. An amusing number.—**C. S. Sewell.**

"The Village Cut-Up"

(Universal—One Reel)

Arthur Lake's role in this one is a departure from his usual characterizations. Here he is a wisecracking rube who, when a woman writer from the city makes love to him so that she can get material for her story, gets some friends to impersonate the sheriff and minister and force the girl to marry him, and turns the tables on her. Mildred June is leading woman.—**C. S. Sewell.**

"Hanging Fires"

(Educational—One Reel)

While Cliff Bowes is featured, Clem Beauchamp, shown in accompanying cut, really has the leading role in this Cameo comedy. The action takes place in a village fire department involves a variety of familiar and moderately amusing slapstick, including the burning of the fire house.—**C. S. Sewell.**

"Under Desert Skies"

(Universal—Two Reels)

Employed by a claim jumper to spy on a prospector who has rediscovered a gold mine, Fred Humes falls in love with the prospector's daughter and eventually saves the claim for the girl by a thrilling chase to the recorder's office. A fast-moving western which proceeds along familiar lines and should please the average clientele.—**C. S. Sewell.**

"The Thirteenth Man"

(Universal—One Reel)

The comedy in this Charles Puffy offering depends almost entirely on the idea of Puffy being alternately brought in and thrown out of a dining room because the hostess is suspicious of thirteen at the table, and the amusement value is weakened by the repetition of the same stunt so many times. Elsie Tarron does good work in the role opposite the star.

"Honest Injun"

(Educational—Two Reels)

One of the best of the Johnny Arthur series and an exceptionally amusing comedy that should please all classes. Johnny is cast as a tenderfoot who goes West, is kidded by the cowpunchers and captures a notorious bandit after accidentally posing as this notorious chap and creating havoc. The situations, gags, and slapstick are all good for laughs. George Davis as the star's valet gives him a race for the palm as a laughgetter.—**C. S. Sewell.**

Pathe Review No. 30

(Magazine—One Reel)

"Limestone of Lorraine" shows the pits where cement material is quarried in France. Further revelations of "The Magic Eye" reveal animals of the sea under the microscope. The University of California is pictured in Pathe color.—**Peter Milne.**

"Chop Suey and Noodles"

(Pathe—Cartoon—One Reel)

Paul Terry has drawn his cats and mice with slant eyes and supplied them with mincing steps of orientals. The animals go through their uproarious paces and there is a superfine quality of the reel's humor. In the laundry, one mouse files the edges of the collars while anothers rips them. There is a tong war in which trap doors open, close and disappear.—**Peter Milne.**

"A Lickpenny Lover"

(Fox—Two Reels)

A jazz version of an O. Henry story, this comedy deals with the adventures of a spendthrift forced to work out his hotel bill and eventually saved from further trouble when his father purchases the place. Hallam Cooley has the principal comedy role with Arthur Housman as a house detective and Gladys McConnell as the girl. Some of the situations are amusing, but rapid moving slapstick is depended on for most of the laughs.—**C. S. Sewell.**

"When Sally's Irish Rose"

(F. B. O.—Two Reels)

The complication in this number of "Fighting Hearts" series is due to Sally finding a cashier's check made out to Larry after he had killed a story charging the cashiers and others with wrecking the bank. The check was Larry's pay for playing in a football game where his side wins despite the villain's attempt to put him out of business Larry Kent, pictured here, plays opposite Alberta Vaughn and Kit Guard and Al Cooke clown as usual.

"Her Ben"

(Pathe—Cartoon—One Reel)

This number of Paul Terry's Aesop Fable series which features a burlesque chariot race is well up to the high mark of the series.—**Peter Milne.**

"Smith's Baby"

(Pathe—Two Reels)

Splendid comedy with the cute Baby Mary Ann Jackson prominent. Husband and wife finally leave their baby with the wife's mother and go to the movies. Husband disturbs the whole theatre by getting out of his seat and phoning home every few moments. Fine gags, good suspense and a clever dog opposite the baby with Raymond McKee and Ruth Hiatt playing the married couple. Eddie Cline directed for Mack Sennett. A fine attraction for any house.—**Peter Milne.**

"Who Hit Me?"

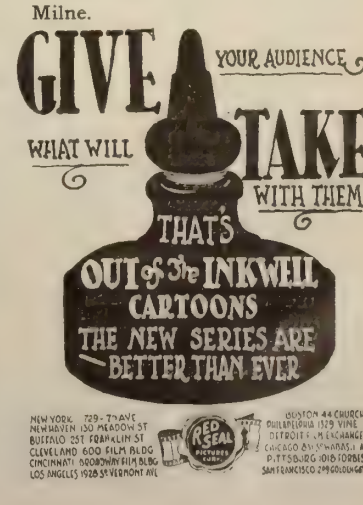
(Educational—Two Reels)

Al St. John is featured in this Jack White Comedy, with Zelma O'Neal and Phil Dunham joining in the fun. Al is a messenger boy who gets hit by the other players auto and taken home where he has a gay old time. His dance with a dummy is a good gag and there are others, including one with gold fish that is of a more familiar nature. It is a fast-moving, laughable slapstick. — **C. S. Sewell.**

"Songs of Italy"

(Pathe—One Reel)

"O Sole Mio," "Santa Lucia," "Ciribiribi," "O Marie" and "Finiculi Finicula" are the popular songs woven into the action of this reel featuring Peggy Shaw. The action is pretty and this time carries a vein of humor throughout. — **Peter Milne.**



Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

5,139 Feet

"The Two-Gun Man"—F. B. O.

Dash, Stunts, Fast Action in Rattling Good Western, with Fred Thomson and Silver King

Western

Reviewed by C. S. Sewell

CAST:

Dean Randall ..... **Fred Thomson**
Dad Randall ..... **Spottiswoode Aitken**
Johnson ..... **Sheldon Lewis**
Bowie Bill ..... **Frank Hagney**
Grace Stickney ..... **Olive Hasbrouck**
Dad Stickney ..... **William Courtwright**
Sheriff ..... **Arthur Millet**

Story by Stewart Edward White.
Directed by David Kirkland.
Scenario by W. E. Wing.

JUST AS ALIVE with snap, dash and action as is usual with this star's vehicles is "The Two-Gun Man," the newest F. B. O. production starring Fred Thomson and his horse Silver King. It should thoroughly satisfy the Thomson fans and furnish good entertainment for the vast majority of patrons.

Fred returns from war to find that the old homestead is mortgaged and most of the cattle has been stolen. On the death of his aged father he learns that a trusted friend is the villain and sets out to kill him. His sweetheart dissuades him and he adopts a more subtle method. Alone, with his skill with his revolver and his agility and strength, he succeeds in getting back most of the stock. He then goes to work for the villain and accepting the offer of the villain to pay $10,000 for the rustler announces himself and gets away with the money, saves the kidnapped heroine and lures the gang into the hands of the sheriff.

One can hardly accept as entirely plausible some of the situations as for instance when Fred easily overcomes a half dozen men hidden in a room to ambush him, but it makes good peppy entertainment, nevertheless. There is an exceptionally fast climax which culminated in a vigorous chase over the hills on horseback and a fight between hero and villain who roll down a steep incline into the hands of the sheriff.

Thomson is excellent as usual, and Silver ping does wonderful work. The supporting cast is thoroughly capable and there are some strikingly beautiful photographic shots.

"The Two-Gun Man" should go over big with audiences that like stunt westerns with loads of snap, dash and action.

7,808 Feet

"Poker Faces"—Universal

Edward Everett Horton and Laura LaPlante in a Comedy of Business and Domestic Life

Farce Comedy

Reviewed by C. S. Sewell

CAST:

Jimmy Whitmore....**Edward Everett Horton**
Betty Whitmore ..... **Laura LaPlante**
George Dixon ..... **George Seigmann**
Henry Curlew ..... **Tom Ricketts**
Pug ..... **Tom O'Brien**
Pug's Wife ..... **Dorothy Revier**

Story by Edgar Franklin.
Scenario by Melville Brown.
Directed by Harry Pollard.

WITH EDWARD EVERETT HORton in leading role and Laura LaPlante co-starred, Universal is offering as a Jewel production "Poker Faces," a farce comedy of domestic life and the entanglements which arose as a result of a squabble starting over a torn rug.

This picture starts off like a comedy drama of business and home life and there are some clever and amusing touches that are decidedly realistic. Following the spat over the rug, wifie starts out to get a job, hubby gets in bad as a depot shiek trying to follow her, misses a business engagement, hires an actress to pose as his wife at an important dinner at which wifie turns up as the boss' new secretary. Wifie makes a hit with the big customer who chastises hubby for butting in, and the actress' pugilistic husband appears to gum things up generally. The customer turns out to be a crook and all is finally settled satisfactorily. Obviously, the latter situations are straight farce comedy.

The various complications naturally develop quite a number of amusing moments, however, it would seem as if the director has striven too hard at times to get the laughs. Several of the situations are worked out at such detail that the action is materially slowed up and the story as a result seems lacking the usual pep and punch of the spirited fast-moving type of farce, there is also considerable repetition of scenes of the same kind, and the outcome of the action is at all times easily forecast.

The entire cast works hard and makes a creditable showing. The result is an amusing farce, but it would seem that with the material at hand a much more unroarious laugh-getter could have been made.

5,560 Feet

"The Speeding Venus"—Prod. Dist. Corp.

Priscilla Dean Stars in Fast-Moving Story of Transcontinental Race of Auto and Train

Melo-drama

Reviewed by C. S. Sewell

CAST:

Emily Dale ..... **Priscilla Dean**
John Steele ..... **Robert Frazer**
Midge Rooney ..... **Dale Fuller**
Chet Higgins ..... **Ray Ripley**
Jed Morgan ..... **Charles Sellon**

Based on story "Behind the Wheel" by Welford Beaton.
Scenario by Finis Fox.
Directed by Robert Thornby.

OF SIMILAR TYPE to the automobile stories in which Wallace Reid and Richard Dix have been starred is "The Speeding Venus," a Producers' Distributing Corporation production starring Priscilla Dean.

As is usual with stories of this kind the action finally centers around a gruelling race on the outcome of which the whole plot depends, and, of course, the hero or heroine wins. This time, it is the case of two rival inventors seeking to rush a gearless car from Chicago to the Pacific Coast. One of them, the villain, steals the hero's plans, places his own model aboard the limited and wrecks the hero's car. But his sweetheart, portrayed by Miss Dean, has it repaired and starts on a mad race to beat the limited.

There are some clever scenes and amusing incidents in conenction with the trip, and there is the dash and pep that is to be expected in the race. At all times, the idea of tremendous speed and what depends on it is maintained, and the story as a whole should appeal to patrons that have enjoyed these automobile melodramas, even though there is little that is new and the story is rather slight and the racer is not faced with as much trouble and villainy as usual.

Miss Dean gives a spirited performance in the leading role which, however, does not tax her ability as an actress. Dale Fuller as her chum supplies the comedy relief and Robert Frazer is an acceptable hero. Ray Ripley is an excellent polished villain. There are some thoroughly entertaining situations leading up to the race that are good for smiles and a good punch scene in which the star fights with the villain and his henchman in the dark.

9,143 Feet

"Men of Steel"—First National

Milton Sills Stars in a Powerful Melodrama of Steel Mills, with Big Thrills and Punches

Melo-drama

ENSE, powerful, throbbing melodrama, plentifully supplied with walloping punches, with a driving story of men of might against a background of mills of steel which impresses the spectator with the magnitude and tremendousness of this great industry, is "Men of Steel," a First National production starring Milton Sills.

The dominant note in this production is the manner in which Director George Archainbaud has succeeded in "registering" the "bigness" and power of the steel business by means of a few judiciously selected shots, and the force it exerts on the characters in the story as exemplified by the mill owner and the hero who rises from the obscurity of an illiterate workman on the ore range to the heights of success.

Next come the thrills and punches which have been generously supplied. There is a murder with the body being tossed into a steam shovel, the burying of the fleet captain under the pile of ore and his rescue, the tremendous thrill when a water tank topples over on the molten steel, converting the mill into a hissing inferno, the attempt of a half-crazed lad to dump a cauldron of molten metal into a vat where the hero and villain are fighting, and the manner in which they are saved by the crashing of two giant cranes again and again, and finally the death of the lad who touches a live wire and falls into the molten cauldron and is consumed. Red-blooded stuff, not designed for the squeamish and the death of the lad possibly unnecessarily gruesome emphasized by the funeral in which the entire vat of steel is buried, but certainly there with the punch.

Reviewed by C. S. Sewell

CAST:

Jan Bokak	Milton Sills
Mary Berwick	Doris Kenyon
Claire Pitt	Mae Allison
Masarick	Victor McLaglen
Pitt	Frank Currier
Grimes	George Fawcett
Anton	John Kolb
Alex	Taylor Graves

Based on story "United States Flavor" by R. G. Kirk.
Scenario by Milton Sills.
Directed by George Archainbaud.

Obviously, a story of this kind is exceedingly melodramatic. Its development showing the hero accepting blame for the murder, escaping and his struggle to gain education, his rise to leadership, his engagement to the steel master's daughter to aid the men, the riot, and the final happy ending when it turns out that his backwoods sweetheart is also the daughter of the steel man, follows along rather oft-used and rather mechanical lines, not altogether plausible, but combining the elements of virile, powerful punch, thrill melodrama that should go big with the average box-office.

In contrast to the heaviness of the melodrama is effective comedy of an unusual type supplied by the rivalry of two old cronies, the iron master and his fleet captain, as to which can spit tobacco the farthest. Mr. Sills, Miss Kenyon and the entire cast give excellent performances.

6,077 Feet

"Mantrap"—Paramount

Sinclair Lewis' Novel Converted Into Highly Entertaining and Excellently Acted Picture

Drama

IT would be difficult to assemble three players of more widely divergent types than Clara Bow, Percy Marmont and Ernest Torrence, yet these three with an able supporting cast, make a decidedly interesting production of "Mantrap," Sinclair Lewis' story of the inveterate city flirt.

They form an interesting triangle, this combination of a sophisticated manicure girl, wed to a sincere, but somewhat uncouth backwoodsman, and the famous divorce lawyer who flees the domestic trials of others narrowly to escape becoming involved in an affair of his own. It's the old triangle, but a refreshing departure from the usual love trio. It is not a super special, but it rises above the average program picture in entertainment value.

Most of the honors go to Clara Bow as the self sufficient city girl who marries a backwoodsman because he is so different from the city slickers. She loves him, but she can no more resist the temptation to flirt than she can still her pulse beats and when the case-hardened lawyer comes along, she gets desperately interested simply because he is so resistant. Now and then she injects a suggestion of the stage soubrette to mar an otherwise careful characterization, but this seems to be more the fault of direction than her own conception, for Torrence suffers even more from an apparent demand for the much abused comedy-relief. Percy Marmont is the only one of the trio of featured players whose work is not pulled slightly out of focus.

Reviewed by Epes W. Sargent

CAST:

Joe Easter	Ernest Torrance
Alverna	Clara Bow
Ralph Prescott	Percy Marmont
Woodbury	Eugene Pallette
Curly Evans	Tom Kennedy
Mrs. McGavvity	Josephine Crowell
Jackfish	Charles Stevens
McGavvity	William Orlamond
Mrs. Barker	Miss Dupont
Stenographer	Charlot Bird

Based on novel by Sinclair Lewis.
Scenario by Adelaide Heilbron.
Directed by Victor Fleming.

In the supporting cast Josephine Crowell contributes a capital bit and there are some fine character studies shown in a few of the scenes, but most of the work lies to the featured three, and they ably carry the burden of the plot.

The locations are beautiful, scenically and photographically, carrying the real atmosphere of the woods and lakes.

This picture should please even those who are wearied of the triangle.

5,700 Feet

"Men of the Night"—Sterling

Skillful Direction Results in Good Suspense in Crook Melodrama with Mother-Love Angle

Melo-drama

A BOLDLY melodramatic crook story is presented in "Men of the Night." The head crooks are very, very bad. The young fellow in their clutches tries and tries to go straight. And then there is "Mother" who sheds sweetness and light to such a great extent throughout the run of the film that she just about takes the prize for "goodness sake."

Despite the conventional and at times altogether improbable character of the story Director Al Rogell, because of his keen knowledge of values, has made a picture of sustaining interest and one which will doubtless go very well in the average houses.

Reviewed by Peter Milne

CAST:

J. Rupert Dodds	Herbert Rawlinson
Dick Foster	Gareth Hughes
Trixie Moran	Wanda Hawley
Mrs. Abbott	Lucy Beaumont
Thomas Bogen	Jay Hunt
Lady Broderick	Mathilde Brundage

Story by Florence Wagner.
Directed by Al Rogell.

Herbert Rawlinson, hero of many a crook melodrama of the past, herewith steps out in the habiliments of the villain. Gareth Hughes plays the role of the weakling hero energetically and with great stress on the emotional opportunities the part offers. Lucy Beaumont is the mother in the case. She is picked up by the crooks who use her as a "come-on" in their antique shop. Her influence gets to the boy and causes his reform. Wanda Hawley is on hand in a very few scenes to supply a romantic thread which never really gets unwound.

The picture has been well mounted and the lighting effects employed throughout give it a distinctive touch. If the characters had not ben cut from such conventional cloth the picture would have been worthy a showing in any theatre.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

F. B. O.

ARIZONA STREAK.. Star, Tom Tyler. Tom is getting better, but he is not a drawing card for me yet. Draw all classes, town 3,000. Admission 10-35. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

ARIZONA STREAK. (5 reels). Star, Tom Tyler. This is my third Tyler picture, and they have all been good. Tyler is coming along nicely and think he is going over very well here. Just about made expenses on this one, as we had a tent show for opposition. Good tone. Appeal eighty per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. Another good Thomson picture. The baby is good and helps along with comedy element. My patrons enjoyed this picture. Tone, okay. Sunday, yes. Special, no. Appeal, good. Draw farming class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

BEYOND THE ROCKIES. Star, Bob Custer. A fair western that did good business for two days. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THE BLUE STREAK. Star, Richard Talmadge. This is the sort of picture that first brought fame as an athletic star to Dick Talmadge, and it's a pity that all of them can't come up to this standard. Lots of fun and enough action to satisfy the craving of the action hounds. Well photographed and film in good condition. Advertising accessories fair. Tone, okay. Sunday, yes, here. Special, no, but fine program. Appeal, very strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BORN TO BATTLE. Star, Tom Tyler. If you like pictures with lots of fighting, book this. It has four good fights in it. Draw small town and rural class, town 896. Admission 10-20-30. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

BORN TO BATTLE. Star, Tom Tyler. Very good comedy western. The kids went wild over this. Very good all the way through. Tone, good. Sunday or special, no. Appeal, eighty-five per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

BORN TO BATTLE. (5 reels). Star, Tom Tyler. This is a good western and is a fine picture for a Saturday night. Tom is a good actor and is coming to the front in fine shape. Don't be afraid to buy these pictures and get behind them with advertising. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BROADWAY GALLANT. (6 reels). Star, Richard Talmadge. A dandy program picture for a Saturday night show, and the Talmadge fans will certainly enjoy it. Went over big here, and had the best Saturday night crowd in a long time. Buy it and advertise and you can't go wrong. Made a little money on it, and that's what we want. Good tone. Appeal, ninety per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

CHEAP KISSES. (6,538 feet). Star cast. Rated here as a remarkable picture and a fair box office attraction. City 110,000. Admission 10-20. Al C. Warner, Royal Theatre, Reading, Pennsylvania.

COWBOY MUSKETEER. Star, Tom Tyler. The story in this is very thin. Frankie Darro and Beans do fine in this one. Tone, fair. Sunday or special, no. Appeal, good. Town 571. Draw small town type. Admission 10-25. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

WILD TO GO. Star, Tom Tyler. Good western program picture that pleased; but it was not up to some of Tyler's first ones. That's not a knock, though, as the first ones were mighty fine. Good advertising. Attendance fell down for some unknown reason. Maybe it was the heat. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WYOMING WILDCAT. Star, Tom Tyler. A knockout western with good patronage. Pleased the natives, who always are pleased with good westerns. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. City 23,000. Draw middle and working class. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A great picture. However, it did not draw for me. Tone, good. Sunday or special, yes. Appeal, ninety-five per cent. Town 500. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. A very pleasing program, but the name hurts it for those who object to sex pictures. Sills brings out the good qualities of man in trying to overcome temptation and his inclination to yield. Viola Dana is good in her sacrifice for love of her man; really a good picture if analyzed rightly. Appeal, sixty per cent. No for Sunday or special. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

WE MODERNS. (6,609 feet). Star, Colleen Moore. Very poor picture. First time we've ever had walkouts on a Colleen Moore picture since she has been with First National. Many adverse criticisms and patrons called our hand for advertising this as a peppier picture than "Perfect Flapper," which was far superior to this poor effort. People called it silly and asked us when we'd have another like it so they could stay home. Fair tone. Weak appeal. Sunday, yes, here. No indeed as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHAT FOOLS MEN. (7,349 feet). Stars, Lewis Stone and Shirley Mason. This was very good for a program; a new picture that pleased; story very good; make a good offering any night except Saturday. Tone, good. Sunday, fair. Special, no. Appeal, good. Town 1,000. Admission 10-25. C. R. Saff, New Radio Theatre, Correctionville, Iowa.

Fox

AS NO MAN HAS LOVED. (7,959 feet). Star cast. I ran this on Memorial Day, and I couldn't have selected a more appropriate picture for the occasion. A wonderful patriotic drama which should stir every true American. There are too few of such good pictures. Tone, O. K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

AS NO MAN HAS LOVED. (7,959 feet). A picture of the times between 1806 and the Civil War. An excellent picture well acted. Book it and step on it. It will make you money. Some people think it a little sad, but fine. Tone, excellent. Sunday or special, yes. Appeal, ninety-five per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

AS NO MAIN HAS LOVED. (7,959 feet). Star cast. Here is a good one. It's a real special and will please. It drew a fair business. We recommend it to everyone. Sunday or special, yes. Appeal, good. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

BEST BAD MAN. (4,803 feet). Star, Tom Mix. Good for you, Tom. Pleased patronage and went over big. Give us more like this. Tone, good. Sunday or special, yes. Appeal, hundred per cent. City 23,000. Draw middle and working class. Admission 10-26. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

BEST BAD MAN. (4,803 feet). Star, Tom Mix. A very good Mix picture. Tone, okay. Sunday or special, no. Appeal, ninety per cent. Town 896 Draw small town and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

BEST BAD MAN. (4,803 feet). Stars, Tom Mix and Tony. Not his best, but built on the type that will appeal to all classes. Some society in it. Wonderful flood scenes. He was off at the box office mostly due to bad weather. Rained all day Saturday and hard rain during Friday evening show. Tone, good. Sunday, yes. Special, no. Appeal, yes. City 10,000. Admission 10-20 and 30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT. Star, Harry Myers. A reissue that played to a very good business for two days. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DIXIE MERCHANT. (5,126 feet). All star cast. This picture flopped. Our audience is tired of race horse stories; a fair picture. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DURAND OF THE BAD LANDS. Star, Buck Jones. This is the type of story that Jones should have to make him as popular as Mix. Print good. Picture good. Story good. Tone and appeal, good. Sunday and special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DURAND OF THE BAD LANDS. Star, Buck Jones. Good story. Good print. Good photography. Good attendance. What more could you ask? Tone, okay. Sunday, yes. Hardly suitable for special. Appeal, ninety

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1.000
Screen Snapshots (No. 13)	Magazine	June 26.. 1,000
Screen Snapshots (No. 14)	Magazine	June 26.. 1,000
Screen Snapshots	Magazine	July 10.. 1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

Accuracy Bucks for Accuracy Tips

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	....	....

FILM BOOKING OFFICES OF AMERICA

		1925	
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000

FIRST NATIONAL

		1925	
My Son (Nazimova)	Emotional drama	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackail)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,834
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326

FOX FILM CORP.

		1925	
Scientific Husband	Sunshine Comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,800
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,093
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	960
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551

PARAMOUNT

		1925	
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043

PATHE

		1925	
Ugly Duckling	Terry cartoon	Sep. 19..	1.000
Somewhere in Somewhere	Comedy of war zone	Sep. 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hunds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Comedy	Oct. 10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach comery	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000

PRODUCERS DISTRIBUTING CORP.

	1925		
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July.11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
	1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	,6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,000
The Wild Girl		5,000
Pals		5,000
The Silent Witness		5,000

CINEMELODRAMA

Call in the Night		5,000
The Night Watch		5,000
The Hurricane		5,000
The Devil's Partner		5,000

UNITED ARTISTS

		1925		
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219

UNIVERSAL

		1926	
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Iriah com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	.....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do Iit	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	22..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5.000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,035
The Shining Adventure (Marmont)	Drama		5,125
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,912

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)				2,000
International Twelve				
Novelty Twelve				1,000
Famous Paintings	De Luxe dramas			2,000
Let's Go Fishing	Holland-scenic	Nov.	7..	1,000
Real Charleston	Lesson novelty	April	24..	2,000
The Doctor	Drama de luxe			
Heroes of the Sea	Scenic			
The Angelus	Drama de luxe	May	15..	2,000
Wooden Shoes	"International"	May	8..	.....

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)				6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,962

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850
When Do We Eat?	Novelty	July	10..	1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial			
Here He Comes (E. Douglas)	Comedy drama			5,000
Trapped (Elinor Faire)	Drama			5,000
Who's Your Husband? (Morante)	Comedy			2,000
Bedtime Stories Series	Animal Novelty			2,000
Eyes of the Desert (Richmond)	Western			5,000
Just Travelin' (Bob Burns)	Western			5,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

A Prologue to "The Lone Wolf Returns"

A Specific Presentation Specially Devised for Columbia Pictures Corp. by Colby Harriman

THIS picture is built in a manner affording the producer and manager the opportunity to present a prologue or presentation devised along atmospheric lines. The picture is replete with mystery angles, it has many big moments which may be used in a thematic treatment, and we are confident that the small expense necessary to stage such an attraction will prove of extreme value to the exhibitor when he plays this Columbia Special.

The suggestion we are offering this week is for an atmospheric prologue to this picture, a prologue attraction devised and presented along impressionistic lines. It is our thought that a prologue of this type will be adaptable to any stage, large or small, and the cost of constructing and mounting it will be within the bounds of the average budget.

The dominating note in our suggestion is based upon the theme of the early scenes of the picture: jewels, glittering jewels, with the shadowy sinister hand of the "Lone Wolf" ever about them. As a prologue, this theme is about the best. It may be linked to the picture in a satisfactory manner.

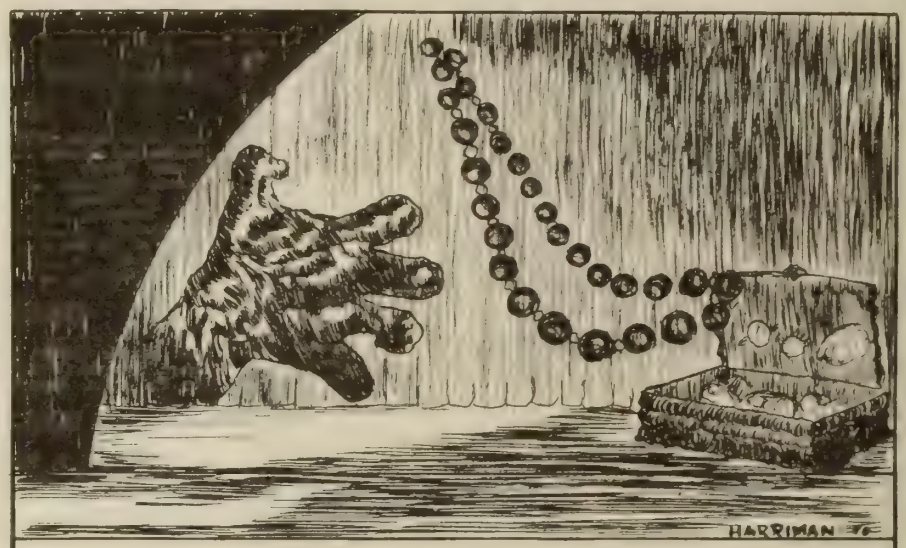
The accompanying sketch gives a general outline of the stage set-up and its effective finale. The ground plan itemizes the various units comprising the set.

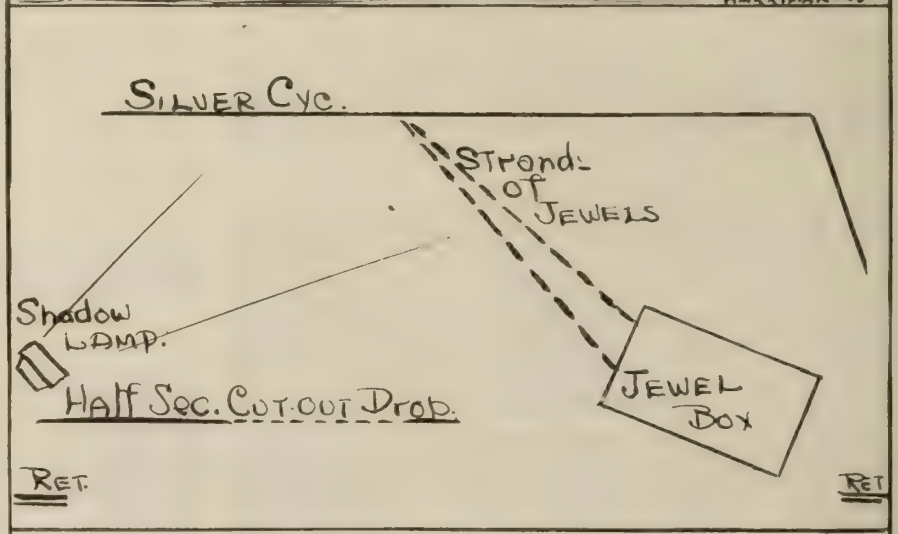
A half sectional arch drop is hung at right down at the curtain line. This may be given a wider sweep by cutting a special drop along the lines indicated in the design. This material may be an old drop painted in a blue-gray tone. No foots or borders should be used as the drop should merely act as an outline for the set beyond it. A silver drop should be hung in three, or it may be moved to a set of lines half way between the curtain line and the back wall. This line will make it more compact without losing any of its effectiveness.

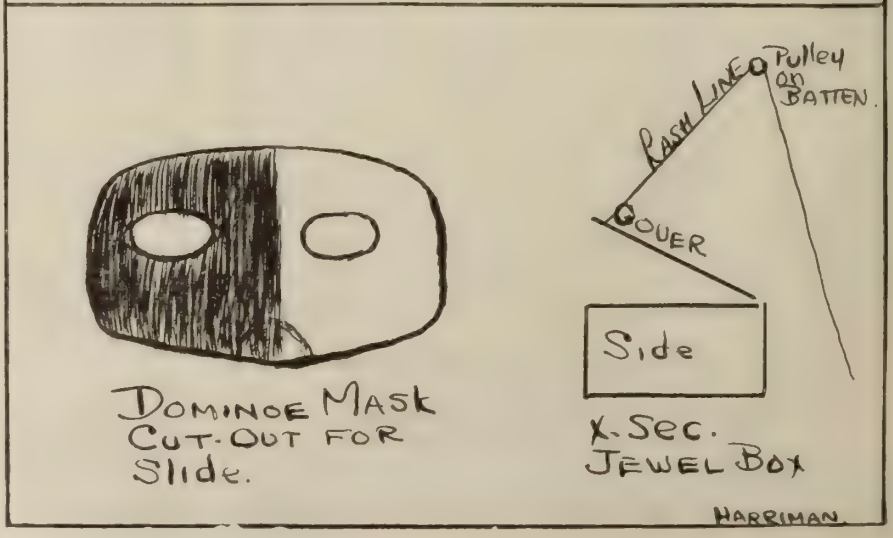
A large jewel case should be constructed and placed at left center of the stage. The case may be constructed out of battens and covered with muslin or compo board. The outside surfaces of the jewel box should be painted in gilt to give the effect of a metal box. The interior covered with silk or sattine fastened in pleats to give a rich appearance. The under surface of the lid of the box should also be treated in this manner. To register the fact that the set piece is a jewel box, some large compo board replicas of various patterns of jewelry may be painted and cut out, their surfaces dusted with silver or gold metallics to give a glistening effect. If the metallic paints are not available the compo board pieces may be covered with gilt paper or cloth. The designs of the jewelry should be in extremely large sizes and forms. This is necessary to dwarf the characters who enter from the box.

Two strands of jewels should be painted on compo board and treated in a similar

(Continued on opposite page)







The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

(Note: The inquiries in the Production Forum this week have been submitted by members of the present session of the Publix Training School for Managers under the direction of John F. Barry and his associate Frank Newman, Jr. The inquiries are indicative of the excellent technical phases which are considered by the students. They represent a variety of subjects, sound, sensible questions which are of general interest to all exhibitors. The inquiries total about forty in number and will be distributed over three or four of the succeeding issues. C. H.)

Painting Scrims

"Does painting a scene on bobinette drop spoil the drop for future use, or can the paint be removed? What is the best method for making curved cuts in fabric drops, as when, for instance, a circular cut drop is desired." C. K. C., Auburn, Minn.

Bobinette drops do not lend themselves to a scenic treatment with paints. The mesh is too large. The standard scrim drops which are made of a heavy linen and cotton weave are the type used in painting designs or scenes upon them. The condition of the scrim for other scenic jobs after having been given a painted design depends entirely upon the paints or dyes used in performing the work and whether the sizing was weak and not too strong. Sometimes it has been found that the painted design may be washed off of the scrim, but in such cases, the fabric has become weakened.

When possible, it is better to paint another design over the first one. Sometimes we find that certain dyes make such work impossible owing to a lack of blending of the colors and their inability to be blocked out.

Replying to your second inquiry, the best way to cut circular openings in drops is to place the drop on the paint frame and mark your opening with a chalk tied on a line which is fastened at the center pivot. If a frame is not available, fasten the drop to the stage floor and outline your opening in the same manner as above named. It is not advisable to cut your openings when your drop is hanging on a set of lines with the bottom baten swinging or not fastened to the floor.

X-Ray Border Lights

"(a) What particular advantages have the X-ray type of foot and border lights over the common trough style? (b) I am not using any kind of prologues in my little 900-seat house now. I have a 15x30 ft. stage. Would you advise the center opening style main curtain, or the straight drop curtain?" B. A. L., Austin, Tex.

Your first question concerns modern theatre lighting equipment. After much experimentation it has been found that the concentrated forms of X-ray units are more advantageous for foots and borders because the reflective qualities are more pronounced owing to the parabolic and corrugated surfaces give irregular reflection. The amount of power or wattage may be lessened in comparison with the old type of continuous trough light owing to an increased intensity of each unit. You will find that the X-ray types will be less expensive to operate and much more effective.

The main curtain of your theatre should be of the draw curtain type. Roll or drop curtains are not practical in the modern scheme of things, nor can they be worked artistically. The draw curtains may be operated on a motor controlled track which may be operated from the projection room. Most of the small theatres used this system.

Eliminating Footlights

"Do you advise eliminating footlights entirely? Wouldn't any lights from the front of the house, such as floods from the balcony and the projection room produce the same undesirable shadows? How can you eliminate shadows entirely from your back drop?" H. P. M., Buffalo, N. Y.

Personally, I do not use footlights in my various lighting schemes with the exception of using them to define a stage area or to act as complementary lighting. Footlights are more or less glaring and with the new scheme of lighting with shadows emphasized the foots do not serve to advantage. If foots are used, the colors on dimmers about one-half will blend nicely as sub-units.

Front lighting is certain to cast shadows on the back drop, especially when the floods are used from the balcony and the projection room. To overcome the shadows the front lighting must come at an angle that will cause the spill to be on the stage floor.

If side lighting is used on the stage and overheads placed in a manner to eliminate spill light by masking the edges and cutting the spread, the shadows will be eliminated.

Mark Strand Theatre

We were warmed to the cockles of our heart when the curtains parted on the setting of a genuine

Prologue

devised and presented by Joseph Plunkett as a pre-atmospheric bit of stagecraft in connection with the showing of "Men and Steel" (First National).

In this day of revue divertissements we are often prone to overlook the value of a real prologue properly presented. The stage feature at the Mark Strand is a full stage set, the routine introduces Edward Albano and a male ensemble of twenty, the entire action consuming about three minutes.

The set is strictly atmospheric with a pronounced modern stagecraft influence. Ten or twelve steps extending across the full width of the stage comprise the main unit. The first step is placed on the curtain line and the unit extends back to about three. Here a scrim is hung, plainly treated, with a black fabric backing to give it a body. A specially painted border and returns are placed down in one. The design is similar to the structural work of the steel mills. In front of the step unit, down stage at the curtain line, a trap has been provided in the stage floor. At the base of this red flood lights cast a firey glow from below giving the effect that the steps extended downward in an infinite number, down to the furnaces of the mills.

The overhead lighting is in green. This contrast is most pronounced as the members of the male ensemble, attired in workmen's clothes, slowly come up from the space beneath stage, slowly climbing up the stairway, their costumes being highlighted with the red glow from below and the sinister green overhead tones. Gaunt, distorted shadows are silhouetted against the upper background as they come up. They take various positions for dressing the set, surrounding the soloist at center of the steps, and on the finale the black backing to the scrim is taken away. The bottom of the backing is cut out in long pennant shaped points across the entire length of it, and miniature cut-out steel mills with smoking stacks and seething furnaces are seen against a deep blue sky. The lights on the set slowly dim as the first titles of the feature picture are projected on the scrim hung in front of the entire set. The song gradually dies away, the sheet is let in and the scrim taken away.

There is another unit on the Plunkett program introducing the popular Happiness Boys in a routine of their popular radio songs.

"Lone Wolf" Prologue

(Continued from opposite page)

manner to the large jewel pieces used in the jewel case. They may be threaded on some lash line treated with gilt paint and should be hung from the batten used by the back drop and the lower ends attached to the jewel box at left stage.

The routine may introduce a theme song off stage, but we prefer a very brief dance number to interpret the theme. The scene may be introduced with the lid of the jewel box closed. A danced dressed in costume of a "thug" enters and opens the jewel case. From out of the case appears another dancer dressed in a glittering spangled costume representing the "spirit of jewels." A sensational adagio number may follow. There is a whining cry off stage, a rumble of distant drums in the effect of an approaching storm. The dancer from the box runs back to the jewel case as the shadow of a sinister, menacing hand is silhouetted against the back drop from right. The "thug" laughs at the terror stricken "spirit" as the hand slowly extends its shadowy form towards the jewels. The lights slowly dim, and from the front a domino mask may be projected to cover the opening filled with a scrim let down at the curtain line. The shadow of a hand disappears as first titles of the picture are projected on the scrim, the screen is let into place, and the scrim taken away.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Will This Movie Season Be A Real "Greater" Or A "Great Err" For You?

JEROME BEATTY, backed by the marvelous organization with which Will Hays has endowed him, is giving you every speck of patron-energizing pep that will help you to translate Greater Movie Season into a fresh page of credited dollars in your bank book.

Is your projector going to work with Jerry?

Will your screen be all Jake?

Or will they both be Jonahs?

The entire Hays organization—the powerful Motion Picture Theatre Owners of America—and you!—can all work in harmony to make it a big In-take.

And a ramshackle projector can turn it into a big Mis-take!

Don't Axe the "Great" To Accent the "Err"

Your Equipment can make this Movie Season—Greater!

Or—a Great Error—for you.

It depends on the condition of your equipment.

Don't expect to jam Greater Movie Season through a bum projector and expect to jam people into your house.

Doesn't matter whether you've lined up Paramount, Fox, F. B. O., Producers Distributing Corp., Associated Exhibitors, Metro-Goldwyn-Mayer, Universal, Warner Brothers, First National, Columbia, Gotham, Chadwick—or another feature program; the producers have a line of goods to deliver to your projection room that will make patrons for your theatre.

From there on—what?

Don't Defeat Your Little Feature

No matter whether you have planned short features to build up movie favor from the lists of Pathe, Educational, Universal, Fox, or any other program—the pictures will come to you all set for patronage boosting.

Will you let them deliver?

Or will all the production energy, the co-operation of both the Hays and the Theatre Owners' organizations, your own exploitation—end up in mutilated film, a sickly, shuddering picture?

It depends on Your Equipment!

Your Equipment depends on YOU.

See the Man Higher Up

Phone up, walk up—or shin up—to your projection room right now. Buttonhole your projectionist—or grab his tie if his coat is off!—and say, "Is everything in absolutely PERFECT condition to deliver a Greater Movie Season?"

And if he says "No"—

Remember that you can't make the public loosen up unless you loosen up first.

If you want your house to be popular, be sure nothing will pop.

Buy those parts NOW—if any are needed for your projectors.

And get the genuine parts that will WORK RIGHT!

Get your screen ready to do its stuff to the very best advantage.

Make absolutely certain that the seats are all in good condition.

Look over your ventilating system and your cooling apparatus, because—if it's hot—

You don't want to sweat the enthusiasm out of your new patrons. You don't want to bad-air them back to the open road.

Where Will the Flivver Be?

What Greater Movie Season seeks to do is to keep the flivver in the parking space.

Don't let your equipment bring the flivver to your auditorium!

"Sterling" on silver, "Eastman" on film, and "Greater Movie Season" on your billing, can all mean the same thing to you—

If your equipment is like a bathing girl—in perfect shape!

Greater Movie Season is planned to GET THEM IN.

Your equipment was designed to KEEP THEM COMING.

The success of one depends on the proper functioning of the other.

Don't let a great patron building movement fail because of a grating intermittent movement.

You've booked your pictures; you've started your campaign; you think you're "all set."

But unless your equipment is all set, too, you'l be set back.

If you let your projectors grind up the film you'll grind your teeth!

If your lights hurt patrons' eyes you'll hurt your prestige.

If your screen has a dirty look—that's what you'll get from the paying customers.

A broken seat spells broken faith with your public.

Here comes August!

Here comes Greater Movie Season!

Here comes the crowd!

Afterward!

The Answer—

Your Equipment!

It's A Wise Exhibitor That Knows His Own Equipment.

(*Old saw with the edge resharpened*)

Importance of Chemistry in Motion Pictures

By Glenn E. Matthews

Research Laboratories of Eastman Kodak Co.

CONCLUSION

Renovating Motion Picture Film

After film has been projected and handled several times, it accumulates a certain amount of grease and dirt which detract from its projection value. If this is permitted to continue, the film may be badly damaged by scratching from grit. It is customary to renovate the film by treating it with solutions which will dissolve the grease and loosen the dirt. Gasoline, benzine, toluene, and xylene may be used for cleaning film but because of the inflammability of these chemicals, commercially pure carbon tetrachloride is preferable. All cleaning chemicals or solvents must be used with discretion, however, and the liquid allowed to completely evaporate before the film is rewound, or the image may be subsequently attacked. Traces of sulphur chloride present in impure samples of tetrachloride probably cause fading due to deposition of sulphur which combines with the image forming silver sulphide. If pure tetrachloride is used and the film wound spirally on a drum, and the solvent applied with a soft cloth or velvet, the solvent will have sufficient time to evaporate before rewinding the film. Another non-inflammable solvent which does not fade the film is tetrachlor-ethylene. Similar precautions for cleaning on a large drum should be used. There are machines on the market in which the film passes over several moist felt pads saturated with solvents and then over a series of polishing wheels made with small pieces of velvet fastened around the periphery of the wheels. The polishing wheels rotate very rapidly and ensure thorough drying and polishing of the film before rewinding.

It is now usual practice to apply a narrow line of melted wax to new or first run prints along the center of the perforation area which provides against the liability of strain in first projection. Similarly when film is renovated it should always be rewaxed as the cleaning chemicals remove all or nearly all the wax.

Splicing Film

Splicing of film is essentially a chemical problem since the film cement must possess certain properties, such as good advesiveness, fairly rapid evaporation or drying, and have no corrosive action on the film support. When film has been projected many times it sometimes acquires scratches which fill up with dirt and grease and show up plainly on projection. Cleaning the film removes the dirt from the scratches but as soon as the film is put into use again the tiny grooves fill up as much as before. To prevent this, varnishes have been compounded for treating the film. Such varnishes have to be made very carefully as they must possess the same refractive index as film base or in other words the varnish layer must not change the direction of the light rays when the film is projected. Furthermore these varnishes must give a hard, non-abrasive surface when coated very thinly on the film and must not attack the support, the gelatin or the image.

Chemistry and Color Motion Pictures

A field which is demanding more attention yearly is that of natural color motion pictures. This problem is both an optical as well as chemical one; optically it demands unusual refinements in the design of lens systems and chemically it imposes a difficult problem in processing and in final dyeing of the films. There are two general classes of natural color motion pictures: those produced by additive and those by substractive methods. These are further subdivided according as they use three color or two color ranges in color reproduction. In the additive process, several distinct color records are taken and projected separately and are either superimposed or shown in rapid succession, the colors being added to or built up on the screen. These processes usually require complicated and expensive apparatus. Whereas in the subtractive method which has found most public favor the color records are taken separately but are incorporated on a single film and projected in the same way as standard pictures.

In the foregoing description of the value of chemistry in the motion picture industry, it has not been possible in view of the nature of this article and the diversity of the subject matter to discuss in much detail the actual chemistry involved. It is hoped that some idea may have been gained, however, of the importance of chemistry in every phase of the industry from the assembling of the raw material for manufacture to the final projection of the film.

Additional References

"The Fundamentals of Photography," by C. E. K. Mees, published by Eastman Kodak Co.

"Significant Progress in Research on Photography," by C. E. K. Mees, Annals of Amer. Acad. Polit. Sci., 69, 10 (1925).

"Application of Microscopy to the Photographic Industry," by A. P. H. Trivelli and R. P. Loveland, J. Roy, Micro. Soc., 1925, p. 293.

"The Home of Film," published by Eastman Kodak Co.

"Moving Pictures," F. A. Talbot, Lippencott Pub. Co., Phila., Pa. 1923.

"Handbook of Projection," F. H. Richardson, Chalmers Pub. Co., New York, N. Y.

This completes the exceedingly informative article which has been running for the past eight weeks in YOUR EQUIPMENT. Further articles on subjects of real interest will appear shortly through the courtesy of Mr. J. I. Crabtree, of Eastman Kodak Company Research Laboratories and the Society of Motion Picture Engineers—articles based on subjects of real importance to everyone actively interested in better motion pictures and equipment.

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San Francisco Bits

Walter Preddey, San Francisco, Cal., has been busy of late installing projection equipment in new theatres being opened in this field, and has contracts for furnishing equipment for several others to be opened this summer. He installed Preddy Reflector-Arcs in the new Irving Theatre just opened at San Francisco, and Motiograph projection machines in the new T. & D. Jr. Theatre at Martinez and the California Theatre at Dunsmuir.

A Leathurby-Smith unified organ has been installed in the new Mountain View Theatre, recently opened at Mountain View, Cal., by Frank Campen.

Theatre Notes

DETROIT, MICH.—A Cohen, 2615 Woodward avenue, has plans by Charles A. Agree, 1133 Book Building, for one or two-story brick and stone-trim theatre and store building, to be located at Fort and Ferdinand streets.

DETROIT, MICH.—Riviera Annex Theatre Company, 212 East Superior street, Chicago, Ill., has plans by John Eberson, 212 East Superior street, Chicago, Ill., for one and two-story brick and terra-cotta trim theatre, 142 by 220 feet, to be located at Grand River avenue and Joy road, to cost $350,000.

ST. LOUIS, MO.—William Fox Theatre interests, 55th street and Tenth avenue, New York, has plans by C. Howard Crane, 542 Griswold street, Detroit, Mich., for large moving picture theatre, to cost $5,000,000.

FALLS CITY, NEB.—Cook Theatre Company has broken ground for new theatre just north of new Hotel Weaver on Stone street, to cost $75,000. Theatre is to be completed early in September.

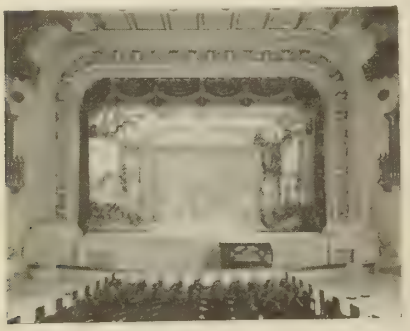
BROOKLYN, N. Y.—Fox Theatrical Enterprises, 55th street and Tenth avenue, New York, has plans by Crane & Franzheim, 345 Madison avenue, New York, for brick fireproof theatre, to be located at Flatbush avenue and Nevins street, extending through to Livingston street.

HARRISON, N. Y.—Simon Godal, 1 North Main street, Portchester, N. Y., has plans by Stern & Peyser, 12 East First avenue, Mt. Vernon, N. Y., for theatre, to be located on Harrison avenue.

Up Went the Curtain And K-C Madrid Was a Hit

IT was a gala opening night at the new Madrid Theatre, Kansas City, Saturday night, the house being packed.

Jack Roth, manager, was generous with his program and the audience was generous with its applause. The introductory speech of Henry Vanden Boom, vice-president of the Westport Amusement Company, which built the theatre, was greeted with cheering that rivaled a baseball game. Judge H. F. McElroy, city manager, and the Rev. B. A. Jenkins made congratulatory speeches, as well as Reginald Denny, Universal star.



The Madrid's Stage.

An orchestra of five pieces, directed by Erlung Knutson, also had much to do with the success of the program. Despite the fact that the premier show was $1, all seats were reserved long in advance, according to Mr. Roth. The house seats 1,500. Spanish influence dominates both the interior and exterior of the theatre, which is located at Thirty-eighth and Main streets.

The building is of buff brick with terra cotta trimmings and Spanish blues and reds predominate in the interior decorations and stage furnishings.

"The completion of the Madrid simply means another expression of confidence that Kansas City will support high class entertainment in the neighborhood districts," said Mr. Roth. "We have ample room on our stage for prologues and vaudeville features and we intend to spare no expense in staging the best possible entertainment."

Cheyenne to Spend $175,000

PLAINS THEATRE CORPORATION, in connection with the Cheyenne Securities Company, have announced the construction in Cheyenne, Wyoming, of a theatre of the most up to date type, to cost $175,000.

Max M. Kravetz, H. Nolan, and J. H. Ashby, the two latter of Denver, will operate the theatre under lease. Plans for the theatre include proposal to instal the finest equipment procurable.

Theatre Information

Building, Remodeling Plans Filed

Picture Theatres Planned

LOS ANGELES, CALIF.—West Coast Theatres, Inc., will soon start work on brick theatre and store building at 2300 Central avenue, to cost $60,000. Theatre will have seating capacity of 1,700.

LOS ANGELES, CALIF.—L. O. Macloon, 940 South Figuero street, is taking bids for three-story reinforced concrete theatre, store and office building, 120 by 141 feet and 44 by 141 feet, to be located at 736-46 South Figueroa street, to cost $150,000.

LOS ANGELES, CALIF.—Chotiner Amusement Corporation, 3000 West Eighth street, is taking bids for two-story brick theatre, 130 by 137 feet, to be located at northwest corner Ninth street and La Brea Boulevard, to cost $275,000.

SANDPOINT, IDA.—F. C. Weskill, proprietor Gem and Scenic Theatres, both moving picture houses, plans to erect another.

BARRINGTON, ILL.—George Atkins has plans by E. N. Braucher, 10 North Clark street, Chicago, for one-story brick moving picture theatre, 49 by 143 feet, to cost $35,000.

CHICAGO, ILL.—A. Cotter, care Chicago Electrical Equipment Company, 9 West Twenty-second street, has plans by E. P. Rupert, 170 North State street, for three-story brick and terra-cotta theatre, store and apartment building, 198 by 210 feet, to be located at Cottage Grove avenue and Ninety-first street, to cost $750,000. Lessee National Theatres Corporation, 310 South Michigan avenue.

HOMEWOOD, ILL.—Iron-Clamage Amusement Company has plans by Lowenberg & Lowenberg, 111 West Monroe street, Chicago, for three-story brick and stone-trim Homewood Theatre, to be located at southeast corner Main street and Dixie Highway, to cost $650,000.

KANKAKEE, ILL.—Ground has been broken for new theatre at northeast corner Merchant street and Dearborn avenue, to cost $750,000.

WORCESTER, MASS.—M. J. Steinberg, Main street, Webster, Mass., is taking bids for three-story brick theatre, store and apartment building, 75 by 95 feet, to be located on Peidmont street, to cost $150,000.

READING, PA.—A. A. Marello, 28 South Fourth street, is taking bids for moving picture theatre and apartment building, 40 by 80 feet, to be located on Lancaster avenue, near Grace street, to cost $45,000.

KNOXVILLE, TENN.—Contract has been awarded for razing buildings on site of new fireproof theatre which Publix Theatre Corporation, of New York, will erect at Clinch avenue and State street, to cost $1,000,000. Seating capacity will be 2,100, with 1,225 in orchestra section, 740 in balcony and 136 in loges. Stage will measure thirty feet deep and sixty feet wide. Wurlitzer organ, costing $60,000 will be feature. Theatre will be furnished with latest creations in carpetries and draperies.

RACINE, WIS.—Stephen Doreco has plans by J. M. Matson, 506 Baker Block, for two-story brick and tile theatre and store building, 72 by 116 feet, to be located on Sixteenth street, near Franklin, to cost $100,000.

TORRINGTON, WYO.—Harry McDonald has purchased site for erection of an up-to-date moving picture theatre, to cost $35,000.

Contracts Awarded

LOS ANGELES, CALIF.—W. Simpson Construction Company, Bank of Italy Building, has contract for reinforced concrete theatre to be erected on Hollywood Boulevard for Hollywood Music Box, Inc., to cost $168,500.

GUILFORD, CONN.—F. D. Spebcer, 43 So. Fair street, has contract for two-story brick theatre and store building for United Theatres, Inc., care J. Weinstein, Metropolitan Building, New Haven, Conn., to cost $150,000.

DETROIT, MICH.—H. G. Christman Company, 300 Stevens Building, has contract for one-story brick and stone-trim theatre, with seating capacity of 1,200, to be located on Linwood avenue, near Philadelphia avenue, for C. E. Waggoner, 1531 Dime Bank Building.

KANSAS CITY, MO.—Midland Investment Company, 18 East Fourteenth street, has contract for five and twelve-story terra-cotta and reinforced concrete theatre, store and office building, 121 by 138 feet, to be erected at Thirteenth, Main and Baltimore streets, for Loew's Inc., 1540 Broadway, New York, on Sutter avenue, for Emblum Holding Com- to cost $4,000,000.

GRAND ISLAND, NEB.—Goehring-Sothman Company has contract to erect theatre for E. Wolbach and associates, to cost $175,000.

LITTLETON, N. H.—H. B. Eames has awarded contract to I. F. Pennock & Son, for two-story stucco theatre, 60 by 125 feet, to cost $150,000.

BROOKLYN, N. Y.—M. Shapiro & Son, 1560 Broadway, New York, have contract for brick and stone-trim theatre to be erected pany, 292 Flatbush avenue, to cost $400,000.

BUFFALO, N. Y.—Croce Pans, 118 Norwood avenue, has contract for one-story brick moving picture theatre, 109 by 140 feet, to be erected at 887 Broadway, for Erie Amusement Company, 39 Bidwell Parkway, to cost $150,000.

BUFFALO, N. Y.—Chase Paris Construction Company, care H. L. Spann, 52 West Chippewa street, has contract for theatre to be erected at Detroit street and Broadway, for Jacob Rosing & Sons, Lafayette Theatre Building, to cost $350,000.

MILWAUKEE, WIS.—Czaplewski Brothers, 613 Mitchell street, have contract for two-story brick, terra-cotta and concrete theatre and business block, 160 by 182 feet, to be erected on Kinnickinnic avenue, for Bay View Theatre Company, care F. Rigas, 174 Second street, to cost $300,000.

PHILADELPHIA, PA.—L. Kapner, 212 So. Broad street, has plans by W. H. Lee, Schaff Building, for one-story brick and reinforced concrete theatre, 80 by 175 feet, to be located at Thirty-first and Diamond streets, to cost $150,000.

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Better Projection

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F. H. Richardson

Better Projection Pays

Projectionist Tells of His Equipment

ALLISON ALLBE, projectionist, Rome Theatre, Pleasantville, N. Y., in answering Bluebook School Question No. 449, says: "Before answering the question itself, I believe a description of our equipment would be in order. While the house has only been open eight months, nevertheless some interesting conclusions may be drawn from our experience with the equipment.

"At one end of the projection room is a frame work supporting a bank of thirteen dimmers, so arranged that the projectionist can stand beside the spotlight, with a clear view of the entire auditorium while working the dimmers.

"These dimmers control more than 500 concealed lights in the auditorium, as well as three sets of foots, three sets of borders, deck lights, side brackets, a stereopticon and two baby spots on the stage.

Lighting Details Complete For 500-Seat House

"Considering our seating capacity (500) we believe our theatre to be quite complete in these details. It is possible to effect three complete changes of color, as well as to obtain many beautiful combinations and shades with this equipment.

"There are two curtains covering the screen, which same are controlled from the projection room. One is a scrim, located directly in front of the screen, on which flower and designs may be and are projected by the stereopticon during the working of the lights.

"A public telephone, and a house phone and buzzer system make it feasible for the projectionist to handle the whole show, without assistance of any sort. The lighting effects are worked during the overture. Between subjects the rear curtain is closed. (The scrim I take it you mean. Ed.) and a stage effect brought out for a moment.

"I personally believe that in theatres devoted entirely to pictures the only right place for the light-handling equipment is in the projection room.

Lights Went on and Curtain Dropped During Show

"Not so long ago I chanced to be in a New York City theatre seating about 3,000 when through some misunderstanding between the projection room and stage, the lights were put on and the curtain dropped in the middle of a show. Not so good! It is certain that were the projectionist in charge of these matters, no such foolish blunder could have happened, and even though an error occur, it could almost instantly be rectified.

"While the equipment of this little theatre is rather elaborate, I believe it a thing which more than amply repays the cost of installation and upkeep in economy of labor, minimizing errors and general efficiency from almost every viewpoint.

"Such equipment, if correctly installed, so that it is immediately and conveniently accessible to the projectionist, need not hamper him in his other work in any appreciable degree, nor does it inflict any real hardship upon him in the way of work, or so it seems to me. His satisfaction in being "monarch of all he surveys," and not having to scrap with stage men or the house electrician, or divide responsibility, is surely more than ample repayment for the extra work.

"I enclose one of our theatre programs, in which you will notice that both the organist and projectionist are given due credit."

This really belonged in the Bluebook School, but it seemed best to make a separate article of it, as I wish to comment upon it. You will note that friend Allbe says the handling of the dimmers imposes no hardship on the projectionist, and I do not, myself, see that it does, but in this sort of a house it would seem that a helper should be supplied, to rewind, thread the projectors and in general give aid to the projectionist, though of course this might depend upon the individual theatre.

For instance, if there be but two 2-hour shows per day, or even three, and the projectionist be well paid, since he would have but four, or at least six hours projection work he could manage all right, and that too, without straining himself a bit.

Do not Overwork the Projectionist

On the other hand, if there be as many as four shows daily, then certainly there should be either two projectionists, or a projectionist and an apprentice projectionist, well enough versed in the art of projection to handle the equipment under the supervision of the projectionist. If there be in excess of four shows a day, then certainly there should be two projectionists, or maybe two shifts of two projectionists, or a projectionist and apprentice projectionist each. It all depends. Most certainly I do NOT approve of overworking the projectionist. Aside from the right and wrong of the matter, it does not pay to do it. Overwork is an imposition and a strain, and no man who feels that he is being imposed upon can be depended upon to give consistently high grade service.

On the other hand I most emphatically do NOT uphold any man who seeks to make for himself a "soft snap" by shirking. The man who is unwilling to do what he can do without undue strain in a reasonable number of hours of service is a slacker. He is a lazy pest and a nuisance to all concerned. A man is employed as projectionist to take charge of projection during a certain, definite number of hours, and the employer has the RIGHT to expect him to perform all the duties of the projection room which he can perform without in so doing being obliged to neglect other duties.

What I am trying to say, and perhaps not saying it very well, is that while it is perfectly right and proper for a projectionist to refuse to work an unreasonable number of hours (and anything beyond six hours of continuous service in a projection room may well be termed unreasonable), or to perform duties, such as rewinding while projecting, which oblige him to neglect or partially neglect other duties, still it is perfectly right and proper for an employer to expect a reasonable number of hours (six or less of continuous service) from a projectionist, and that he will perform all duties incident to projection which do not interfere with other duties incident to projection, during those hours.

That may be a bit mixed, but I guess you all know what I mean all right.

Bluebook School

Notice—Gray, Hanover, Griffith, Guimond, Doe and several others have approved of only two questions a week, with greater diversity of other matter. We will try it out. The real trouble lies in the fact that very often the two questions will be of such nature that the answers will be short, and the questions will be subjects well understood by all, so that I fear few will bother answering them.

Question No. 508—Explain, both by description and diagram, how a double pole double throw (D. P. D. T.) switch may be wired to instantly change the polarity at the arc.

Question No. 609—Explain and show by diagram how two double pole double throw (D. P. D. T.) switches may be used to instantly substitute one set of fuses for another set; also tell us where you would mount such a switch.

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Bluebook School Answers 493 and 494

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

(NOTE—For some reason the office has not forwarded my mail this week, so if you answered and it is not credited, that's why. You have my full permission to go to 516 Fifth Avenue and spank the one responsible.)

Question No. 493—What will be the inevitable result if the projection room be unintelligently lighted and the observation ports small?

C. H. Hanover, Burlington, Iowa, T. D. Highberger, Erie, Pa., G. L. Doe, Chicago, Ill., Chas. C. Colby, Santa Fe, N. Mex., John Doe, Chicago, Ill., and Hal. R. Overmyer, Washington, D. C., have acceptable replies on this week's hook.

Hanover says:

This has already been dealt with in one or two previous questions, but presumably is repeated because our editor rightly considers the two items to be of great importance in practical projection.

The brightly but unintelligently lighted projection room is exceedingly bad. It causes eye strain, and that is something heaven knows the projectionist with an ounce of brains will avoid. It makes for eye strain because it is difficult to see the details of a picture clearly when looking out of a brightly BUT UNINTELLIGENTLY lighted projection room, and that which it is hard to see, causes more or less eye strain.

You will notice, friend Richardson, that I have emphasized INTELLIGENT projection room lighting, or rather have emphasized the fact that only unintelligent lighting is disapproved I have done this because a projection room may be well, though perhaps not brilliantly lighted without ill results, provided the room itself be correctly decorated, or perhaps painted would be the better word, and the lighting itself be well done.

I believe it was yourself who first suggested the best method of the combination of projection room lighting and decoration or painting. I saw one recently made installation of this kind, and I am going to get my manager to let me do the same as soon as he will. It was as follows: Install all lights kept burning for room illumination on the front wall near the ceiling. Those I saw were about a foot below the ceiling line. Under and in front of them its outer edge coming high enough so that no portion of any globe is visible from any part of the projection room floor, construct a "trough," which may well be built into the room if it be a concrete front wall, or may be built of any suitable fireproof substance, such as asbestos millboard or sheet metal.

Paint the front wall, from the point where the trough joins it, dead white and paint the ceiling either dead white or a very light color. Paint the back wall a light cream color (I shall try white first, but the room I saw had cream, and it worked well), the ends a dark olive green and the front wall a DEAD (non-gloss) BLACK.

Oh yes, it's a sort of coat of many colors, but just the same when one stops to consider one immediately sees the futility of the thing from the projection viewpoint. The white trough interior and ceiling reflect light (by the way, the interior of the trough itself must be dead white) all over the room. The dark green end walls look better than black, and do just as well from the projection viewpoint, while the dead black front walls absorb all light reaching them, thus preventing any interference with the view of the screen.

I might remark that I believe a dark olive green front wall, with a dead black space two feet wide around the observation ports would be more pleasing and be just as good optically.

As to the small observation port, I shall not discuss it. It is an abomination. It is an absurdity from any and every angle. There is no reason for it and it makes for poor screen results.

Gentlemen, permit me on my own behalf, and I am sure on behalf of all department fans and projectionists, to compliment brother Hanover upon the excellence of this extremely practical answer. I believe he has improved upon my own suggestions for wall and ceiling painting. I must emphatically indorse everything he has said, and earnestly recommend that this plan of projection room lighting be adopted.

Question No. 494—Tell us how YOU would light the projection room, if permitted to have it just as you wish.

Hanover makes this cryptic reply:

"See answer to question No. 493," and since I hold that the answer to 493 cannot be much improved upon, we will let it go at that, with the remark that, in my judgment, no one of you all presented anything at all which would improve upon it, except that G. L. Doe said: "It is well to have suspended over each projector, if it be a 3-projector installation, or from the ceiling between the projectors of a 2-projector installation, a high power, not less than 75 watt) incandescent globe, which may be instantly switched on when something goes wrong, and brilliant illumination is needed temporarily. Such lamps should be attached to a fairly long cord, so arranged that it will be carried up out of the way by some arrangement controlled by weights when the lamp is not in use, but will permit of the lamp being instantly moved to the limit of the cord length without trouble.

Which is excellent; also easily arranged and at slight cost.

A Visit to Wilmington

WHEN on my way to Washington to attend the S. M. P. E. meeting, I stopped over night at Wilmington, Delaware. In the evening friend daughter and I strolled down the street, stopping at the Aldine Theatre, owned by the Stanley Company of America, of Philadelphia. Joseph Knopf is manager of the Aldine, which theatre, by the way, has the ear marks of able management.

After a chat with Manager Knopf he suggested a visit to the projection room, where Projectionist Walter Scott was found busy hurling the astral form of various men, women, houses and other things at the screen, using those well known Simplex projectors and what goes with them.

The "what goes with them" was, in part, two Hertner Transverters, each in turn supplying current to a Peerless Reflector Arc equipment. Projectionist Scott praised both the Peerless and the Transverters highly. The latter are of the type designed especially for use with reflector type arcs.

The room was of goodly dimensions, well appointed and well kept. There is toilet and basin.

My compliments to Manager Knopf and Projectionist Scott. The screen image looked good. Sorry we were too tired, after a morning of getting ready for the trip, a run from New Rochelle, through New York City and Philadelphia, where we stopped long enough to have daughter once over and O. K. the Liberty Bell, the grave of a man by the name of Franklin—Benjamin was his first name I believe—and Liberty Hall.

Oh yes, on our way to Philadelphia we stopped at what little is left of Menlo Park, where Thomas Edison invented the incandescent electric light and motor, and drove back an eighth of a mile from the main road to look at the remains of the buildings where this great work was carried forward. We found them all right, but nearly gone, though the foundations and part of the walls of one building still remain. The various ruins were well marked by painted wooden signs, even to the site of the beginning of the experimental railway where the electric motor was developed for street railway use.

But we also saw what seemed a burning shame and little less than an outrage. Some one, presumably a native, is actually rooting out the brick and stones of those foundations, presumably for his own use. It gave me the impression of ghouls tearing up a grave yard.

It seems as though that spot and those building remains ought to be sacred from disturbance. New Jersey might well, I would suppose, buy that property, rebuild those old ruins from the memory of Mr. Edison and the few remaining men who know just how they were, and there establish a museum of Edison inventions. I venture the assertion that, rightly handled, sufficient nominal admissions would be paid to such a museum to make it at least self sustaining.

In any event, however, in the name of common decency STOP THE TEARING UP OF THE FEW REMAINING BRICKS AND STONES, and let them finally sink back into earth, bearing the memory of the greatest work of invention the world probably has ever seen.

Not So Bad

FRANK DUDIAK, Projectionist Fairmont Theatre, Fairmont, W. Va., has pulled a brand new one—new so far as I know. He says:

"Doubtless you know of the slogan, 'Better Advertising Pays.' Well, acting on that theory I have had the slogan, 'BETTER PROJECTION PAYS.' painted on my spare tire cover. Tell some of the others to try it."

Not so bad, brother, NOT so bad, provided that when you drive your Rolls Rough you project carefully, don't overspeed your projection and don't have glare spots when the driving auditorium is in darkness.

Change Sadly Needed

I HAVE already informed you that Lester Isaacs, formerly projectionist of the Loew Palace theatre in the national capitol city, has been appointed Assistant Supervisor of Projection for the Loew theatre chain.

Whether Mr. Isaacs is to have charge of projection in Washington and contiguous territory, or is to be assistant to the General Supervisor, I have not been informed, but hope it is the latter, because then the present Supervisor may be expected to have time to attend to those duties which ought to absorb the entire attention of a man in his position, but which, if I may judge by what I see, has had just about no attention at all in the past. And mark you well, that is NOT said in criticism, but as a statement of plain facts.

Methods Employed Not Always Good

Again I say that the methods pursued with relation to projection by all the theatre chains I have knowledge of has bordered on the absurd. So much has this been the fact that millions of dollars have been lost to the box offices and large sums wasted by reason of the sometimes enormous inefficiency in projection methods.

Not so very long ago the projectionist in one of the largest theatre chains in the East came to me asking that I visit his projection room, examine the optical train and see why it was he could not get the results he should. I did so. I found him working under a condition which called for a different converging condenser lens and projection lens than he was using, a rotating shutter at the wrong point and with a master blade almost half an inch too wide.

I asked him: "Don't your Supervisor of Projection check up on such things?"

Here was his reply, almost word for word: "Him? Oh, Hell! I ain't seen him in a blue moon."

"But you get your supplies through him, don't you'?

"Sometimes, 'n sometimes the manager gets 'em. Anyhow they generally don't get what I need, but what they think I ought t' have"!

Give Projection Attention It Deserves

Gentlemen, is that any way to conduct the one most important department in your theatres? Do such methods spell common sense? Are they representative of good business?

Recently a Supervisor of Projection was appointed for a large theatre chain. He came from Chicago to New York with every desire to make the position a really valuable one to the company.

One of his first acts was to make long needed changes in the projection room of one of their large Broadway theatres. These changes were NEEDED. They were right and proper. Much money was expended in redecorating the auditorium of that theatre and so far as I know there was not a whisper of a kick about that, but BECAUSE THE SUPERVISOR OF PROJECTION SPENT THE AMOUNT NECESSARY TO MAKE THE NEEDED PROJECTION CHANGES, HE LOST HIS POSITION, or so I am informed. And thus do great companies act unwisely and to their own damage.

Up to this time I make the bald statement that there has never been a real Supervisor of Projection, in this country at least. True, men have been appointed as such, but at a salary absurdly low—too low to expect men of high ability to be attracted—and with very little authority lodged in their hands.

Authority Is Misplaced At Times

The real authority usually is placed in the hands of some one about as capable of acting intelligently with regard to projection matters as I would be to supervise the work in a motion picture studio dark room, and all I know about that is how to develop a kodak negative indifferently well. These men know that a motion picture projector, which to them is merely a machine—its optics mean little in their young life—projects pictures, and needs a little oil, a repair part once in a while and a man to "operate it." Based on all that knowledge they have presumed to instruct the Supervisor of Projection how to attend to his job—and the Supervisors of Projection have stood for that sort of thing.

The motion picture industry has outgrown its babyhood. It is in vigorous manhood. Projection is one of its most important items of proceedure. Great chains of theatres have developed, and they have need for men of executive ability of high rade, practical projection ability of high grade, theoretical knowledge of the highest possible grade, and imagination to visualize the futre and build for it in projection matters.

Even those in high places of authority have began to grasp the idea that motion picture projection realy is a vitally important item in the scheme of affairs by means of which the product of the industry is perfected and placed before its ultimate buyer, the public. They have not gone far enough as yet, however, because, while they are willing to put almost any amount of real money into the effort to get the best possible results from every other constituent factor in picture perfection, they still are unable to see why any very real money is needed for the perfection of projection.

What Is Needed Is A $10,000 a Year Man

I make this bald statement, and make it emphatically: Never until projection in theatre chains is made a separate department, with a man of enough brains, knowledge and ability to be worth at least $10,000.00 per year placed in entire, absolute, COMPLETE charge of it, will real efficiency be had, either in the matter of actual results on the screen, or the efficiency with which they are placed there.

Just where such men are to be had presents a problem. There are few of them who might qualify, but they are, at this time, few indeed.

S. M. P. E. Meeting

Two places have been proposed for the fall meeting of the S. M. P. E., namely Briar Cliff Manor, N. Y., and the Lake Placid Club, Lake Placid, N. Y. This member voted for the latter, and if gambling were not illegal in New York (you can "speculate" all you want to though) I would bet Lake Placid will be "it." As it is I will speculate that it will be.

Projectionists Project Themselves

ON the third of July Arthur Gray, Boston, Mass., his squaw, papoose and two relatives projected themselves at the proper angle, focused on South Lyme, Connecticut, where the Editor lives in summer, and formed an image at my supper table that day.

On our Glorious In-de-pend-en-ce day (I've been hunting for the said independence for fifty-nine of those years and have not found it yet) John Griffith projected himself, all by his lonesome, from Ansonia, Conn., focused on South Lyme, but made a bum job of it for the screen was at Saybrook, where Nancy Hanks, the Go-devil and I secured him and completed the journey so fast that John busted the band of his hat pulling it down so it wouldn't blow hither and yon (mostly yon) through the adjacent scenery.

My daughter, her Lord and Master and my (one of 'em) grandson were there, so we hadda party of only fourteen, not counting the chipmunks.

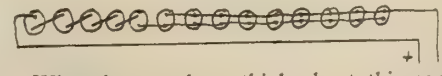
On Sunday, July 11, Dinty Moore, Projectionist, Casino Theatre, Taunton, Mass., loaded his bran new (only a week old—in married life) squaw, his maternal ancestor and her chum into a gasoline flivver, slapped it on the nose and landed at my 'ome that evening. We had quite a visit, and on the Fourth had some considerable time.

I enjoyed having the "boys" with me. Hope they'll all come again, though Gray is jealous of poor me on account of the fact that Princess Gray (age six) has developed quite a crush on the old man! Says he is coming again this summer, though, so he'd better make good!

Oh yes, and by the way, Charles Oldham, one of the Bluebook School fans, Norwich, Conn., and his wife were over for a day. Nice folks, all of em—darned nice folks!

Battery Connection

RECENTLY I asked how you would connect fourteen 1½-volt batteries so as to get nine volts pressure. H. M. Horton, Projectionist Continental Theatre, Providence, R. I., suggests five in series with the rest in series multiple.



What do you chaps think about this connection? Do you see anything wrong with it and would it work all right that way?

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A Two Reel Comedy

She was like this

A sweet young village girl,—the kind that's never bobbed her hair.

Her sweetheart, a grocer's assistant. Alice's old man can't throw him out until he's paid his grocer's bill.

Eddie Quillan is the grocer's boy. Watch him. This chap's a comer.

All Alice knows about vamping is what she's read. She tries it on Eddie by locking him with her in her room and throwing the key down the register.

It's fast and funny. It has the Sennett touches, and Alice and Eddie are a great team.

"The Ghost of Folly" (Alice Day) is a thoroughbred puppie that will convulse any audience. More than ordinarily funny. By all means book this."

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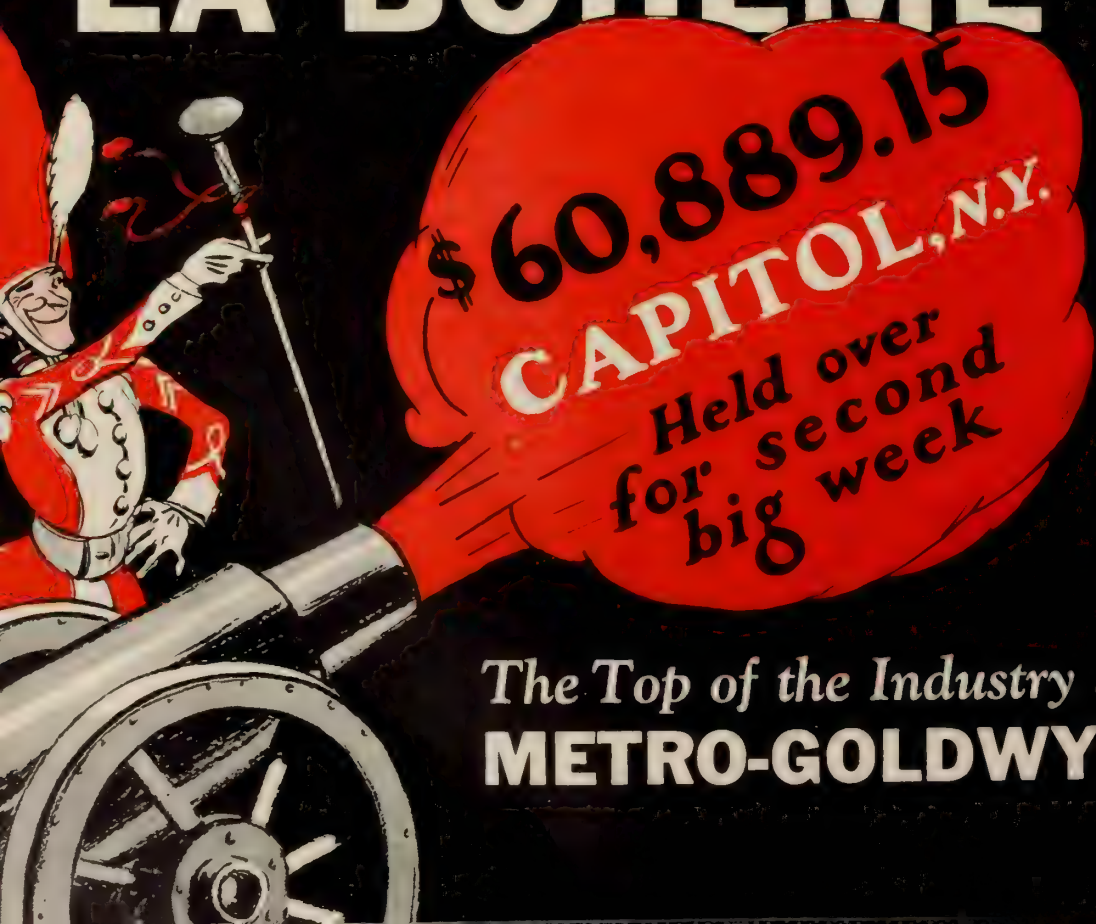

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1. CHANGE EVERY LIGHT INSIDE AND OUT TO A SOFT BLUE OR GREEN.

Red and orange suggest heat. Blue and green suggest the opposite.

2. USE WHITE PAINT IN YOUR LOBBY.

It's a change from your usual front and notifies your patrons that you are doing everything possible to "keep 'em cool." Further, it will create favorable comment.

3. SERVE LOTS OF COLD LEMONADE—FREE.

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Fans in motion do a world of good. They cool, and in motion they "sell" coolness. You can't have too many.

5. FIRE THE FIRST EMPLOYEE WHO SAYS "AIN'T IT HOT."

Under no circumstances refer to the heat. People come to the theatre to try to get away from the heat. Have your employees say "Isn't it cool in here?"

6. PLAY PARAMOUNT PICTURES.

And get, for July and August showing, such Fall knockouts as Gilda Gray in "Aloma of the South Seas," "Padlocked," Gloria Swanson in "Fine Manners," "The Show-Off," "Fascinating Youth," "Mantrap," Thomas Meighan in "Tin Gods," "Nell Gwyn," "Variety" and "Diplomacy."

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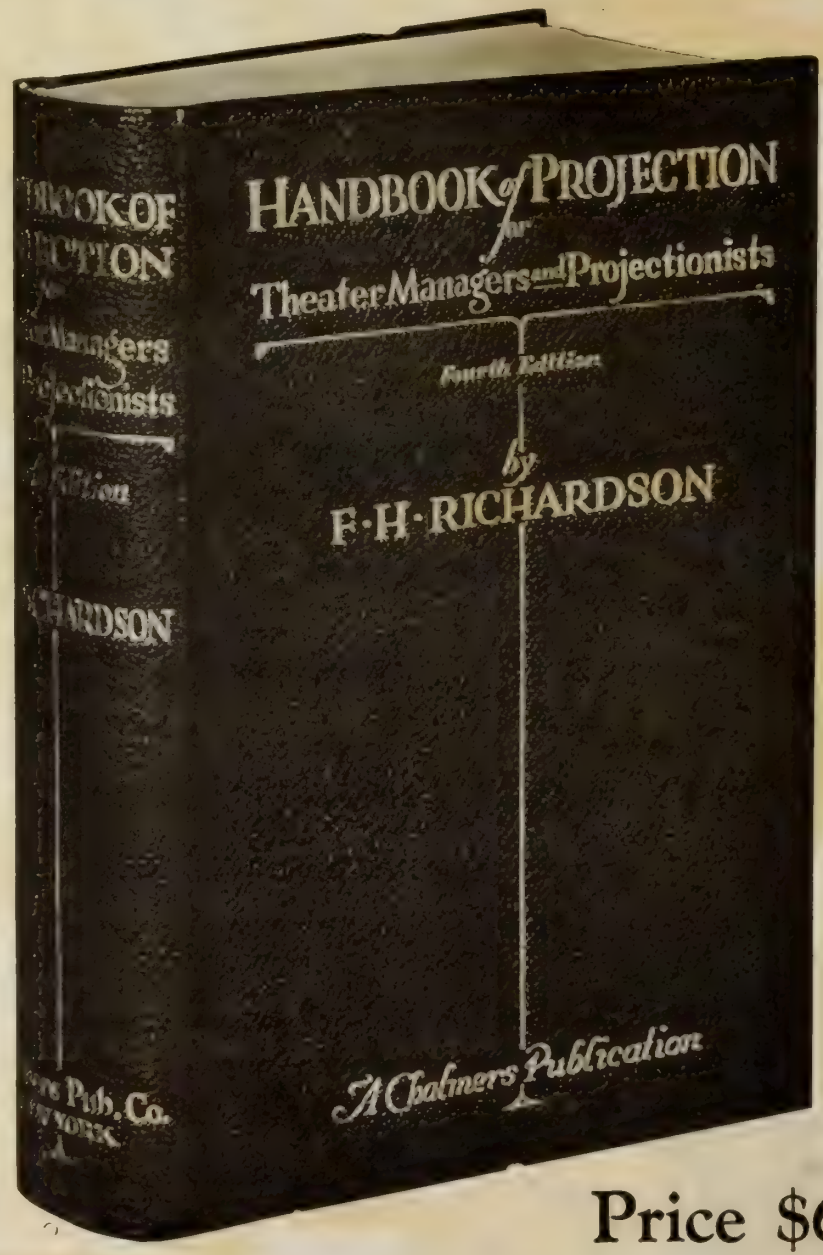

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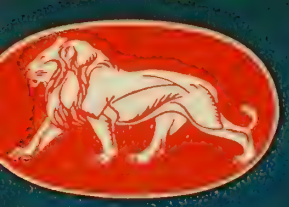

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WHAT a pleasure
TO look
AT the great hits
THAT M-G-M
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HAPPY thoughts
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YOUR patrons
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TO show
THE big M-G-M
PRODUCTIONS
THAT they know
ARE the best
PICTURES of all.
AND you can
ASSURE your public
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LEADERSHIP
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EVER merit its
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Announcements Will Be Made Shortly Concerning **BEN-HUR** *and* **THE BIG PARADE**

LA BOHÈME Lillian Gish, John Gilbert, Renee Adoree, Roy D'Arcy, Karl Dane, Edward Everett Horton, George Hassell. King Vidor's production. 4 Months, $2, Embassy, N.Y.

MARE NOSTRUM (Our Sea). Rex Ingram. Alice Terry, Antonio Moreno. By Ibanez. 5th Month, $2, Criterion, N. Y.

THE MAGICIAN Rex Ingram. By Somerset Maugham. Alice Terry, Paul Wegener. Large scale production.

FAUST UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense for M-G-M.

TWELVE MILES OUT John Gilbert. William Anthony McGuire's Broadway melodramatic success.

3 LON CHANEYS Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" in three big Chaney hits.

ROMANCE Ramon Novarro. Joseph Conrad's classic. There will be an additional **RAMON NOVARRO** picture.

THE WANING SEX Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil. Successor to "His Secretary".

FREE SOULS Norma Shearer. Director, John M. Stahl. Adela Rogers St. John, author. Widely serialized in Hearst publications.

POLLY OF THE CIRCUS Norma Shearer. Tod Browning, director. Margaret Mayo's drama.

NORMA SHEARER production. Monta Bell, director. Dramatic comedy of vaudeville life by Walter De Leon. Title later.

ALTARS OF DESIRE Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies' story running in American Weekly (8,000,000 circulation).

MAE MURRAY production. Title later. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type.

SHOW BUSINESS Mae Murray. Thyra Samter Winslow's inside story of show-girl life. There will be another **Mae Murray** picture.

THE RED MILL Marion Davies. Internationally famous musical comedy success. Cosmopolitan production.

POLLY PREFERRED Marion Davies. Guy Bolton's stage hit. Cosmopolitan production.

MARY OF VASSAR Marion Davies. Successor to "Brown of Harvard" from college girls' angle. Cosmopolitan production.

THE FLAMING FOREST James Oliver Curwood's million copy seller. Serialized. Renee Adoree in star cast. Reginald Barker, director. Cosmopolitan production.

THE UNDERSTANDING HEART By Peter B. Kyne. Running serially in Cosmopolitan Magazine. All-star spectacular Cosmopolitan production.

CAPTAIN SALVATION Frederick William Wallace's novel. Serialized. Drama of the sea and world capitals. A Cosmopolitan production.

THE WALTZ DREAM Another and merrier "Merry Widow." A big UFA special. Oscar Straus musical score.

BATTLING BUTLER Buster Keaton's most important comedy. Directed by himself. Sally O'Neil and strong cast.

A LITTLE JOURNEY Rachel Crothers' stage hit. Harry Millard, director. A dramatic and romantic wonder.

THE BOY FRIEND Marceline Day, John Harron, etc. Monta Bell, director. John Alexander Kirkpatrick's N. Y. and Chicago stage hit, ("The Book of Charm").

BLARNEY Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director. An epic of the bare fist era in the prize ring.

THERE YOU ARE Conrad Nagel, Edith Roberts, George Fawcett. Jess Robbins, director. F. Hugh Herbert, author. Greatest comedy hit since "Excuse Me".

I CAN DO IT Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years.

HEAVEN ON EARTH Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade."

WOMEN LOVE DIAMONDS Director, Monta Bell. By Carey Wilson. Romance, action, mystery! From the Kimberley Mines to Broadway.

'FRISCO SAL Edmund Goulding's thrilling drama of San Francisco's Barbary Coast, the Apache-land of America.

SHADOW LANE Written and directed by Edmund Goulding. Powerful drama of the American home. An M-G-M money cast.

TIN HATS Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the war. Edward Sedgwick, author and director.

THE GAY DECEIVER John M. Stahl, director. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips, Marceline Day. From "Toto," Leo Dietrichstein's stage hit!

LOVE'S BLINDNESS Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse. Elinor Glyn's greatest!

THE CALLAHANS AND THE MURPHYS Kathleen Norris' classic in Irish-American. A picture for every house.

THE TAXI DANCER Robert Perry Shannon's story of a small town girl's adventures in New York night life. Nationally serialized.

THE NIGHT SCHOOL A new idea typical of M-G-M daring. Watch for details!

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TELL IT TO THE MARINES

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American Theatre . . . East Liverpool, Ohio
Dreamland Theatre . . . Lorain, Ohio
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Holland Theatre . . . Holland, Mich.
Electric Palace Theatre . . . Saginaw, Mich.
Woodward Theatre Co. . . . Detroit, Mich.

Butterfield Circuit

Covering Michigan like a blanket—Ann Arbor, Battle Creek, Grand Rapids, Lansing, Port Huron

Penn Theatre . . . Binghamton, N. Y.
Regent Theatre . . . Utica, N. Y.
Capitol Theatre . . . Saginaw, Mich.
Liberty Theatre . . . Jackson, Mich.
Opera House . . . Bay City, Mich.
United Amusement Co. . . . Montreal, Que.
Imperial Theatre . . . Ottawa, Ont.
Regent Theatre . . . St. Catherines, Ont.
Rex Theatre . . . Regina, Sask.
Capitol Theatre . . . Port Huron, Mich.
Strand-Embassy Theatre . . . Detroit, Mich.
Memorial Theatre . . . Battle Creek, Mich.
Palace Theatre . . . Grand Rapids, Mich.
Superba Theatre . . . Muskegon, Mich.
Colonial Theatre . . . Lansing, Mich.
Riviera Theatre . . . Ann Arbor, Mich.
Strand Theatre . . . Jackson, Mich.
Princess Theatre . . . Bay City, Mich.
Crescent Theatre . . . Battle Creek, Mich.
Capitol Theatre . . . Saginaw, Mich.
Princess Theatre . . . Muskegon, Mich.
Monroe Theatre . . . Monroe, Mich.
Lyric Theatre . . . Adrian, Mich.
Lyceum Theatre . . . Orpheum Thea. . . . Owosso, Mich.
Palace Theatre . . . Wichita, Kans.
Empire Theatre . . . Mobile, Ala.
Lyric Theatre . . . Muskogee, Okla.
Iris Theatre . . . Supulpa, Okla.
Orpheum Theatre . . . Tulsa, Okla.
Miners Theatre . . . Collinsville, Ill.
St. Clair Theatre . . . E. St. Louis, Ill.
Washington Theatre . . . Granite City, Ill.
Majestic Theatre . . . Jacksonville, Ill.
Goldman Theatres . . . St. Louis, Mo.
Star Theatre . . . Hannibal, Mo.
Orpheum Theatre . . . Cape Girardeau, Mo.
Palace Theatre . . . Quincy, Ill.
Arcade Theatre . . . Paducah, Ky.
Empress Theatre . . . Owensboro, Ky.

Meyer and Schneider

New York's big residential district circuit

Schine Circuit

Gloversville, Herkimer, Little Falls, Oneonta, Auburn, Corning, Geneva, Lockport, Oswego

Eastman Theater

Rochester—also Regent and Piccadilly, Rochester

Skouras Theatres

The St. Louis Big Boys

United Booking Offices

Rochester, Syracuse, Troy, Albany, Schenectady, Akron, Cleveland, Youngstown, etc.

Robbins Enterprises

Utica and Watertown, N.Y.

Capital Theatre . . . Ansonia, Conn.
Princess Theatre . . . Bristol, Conn.
State Theatre . . . Hartford, Conn.
Capital Theatre . . . New Britain, Conn.
Strand Theatre . . . Stamford, Conn.
Alhambra Theatre . . . Waterbury, Conn.
Alhambra Theatre . . . Torrington, Conn.
Wilkinson Theatre . . . Wallingford, Conn.

Comerford Circuit

Wilkesbarre, Scranton, etc.

Lehigh-Orpheum Theatres . . . Southern Circuit
Feeley Theatres . . . Hazleton, Pa.
Edgemont Theatre . . . Chester, Pa.
Jackson Theatre . . . Lebanon, Pa.
Westmar Theatre . . . Norristown, Pa.
Penn Theatre . . . Reading, Pa.
Lyric Theatre . . . Shenandoah, Pa.

Stanley Company

Philadelphia, Wilmington, Atlantic City, Camden, etc.

Colonial Theatre . . . Beaver Falls, Pa.
Grand Theatre . . . Bradford, Pa.
Dixie Theatre . . . Carnegie, Pa.
Star Theatre . . . Donora, Pa.
Grand Theatre . . . Greensburg, Pa.
Elite Theatre . . . Homestead, Pa.
Alemo Theatre . . . Johnstown, Pa.
Star Theatre . . . Monessen, Pa.

I. Libson Enterprises

Cincinnati
Louisville
Dayton
Columbus

Carolina Theatre, Inc.

North Carolina Circuit

B. Momand Circuit

All Oklahoma Key Points

Crescent Amusement Co.

Tony Sudekum's Tennessee Circuit

And more—and more—and more—crowded out of this page! Watch the coming lists!

Universal ALWAYS *Delivers!*

Who Else Has Ever Done This for You?

(No. 492 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.)

WHAT OTHER COMPANY, BUT UNIVERSAL, WOULD DO IT?

WHAT OTHER COMPANY, BUT UNIVERSAL, HAS EVER DONE IT in all the years you can remember?

WHAT OTHER COMPANY, BUT UNIVERSAL, WOULD THINK OF including four genuine "super special" pictures in its regular selling list instead of jerking them out and selling them separately at "super special" prices?

I TAKE PLEASURE IN CALLING YOUR ATTENTION TO THIS BECAUSE I want you to realize that Universal has always given you full measure and running over!

UNIVERSAL'S GREATER MOVIE LIST IS EASILY THE GREATEST MOVIE list ever offered to you. From start to finish it is a scientifically compiled list of pictures suited exactly to your box office needs.

EVERY PICTURE ON THE LIST IS WORTHY BUT—

AT LEAST FOUR OF THEM WOULD HAVE BEEN CONSIDERED altogether too big in profits to be included in any block of pictures on earth. I myself could take each of these four, get back of them with a big noise and a special sales force and sell them all over the world at a tremendous increase in price. And even at that there would still be a big thing in it for you.

"POKER FACES," "HER BIG NIGHT," "THE MARRIAGE CLAUSE" AND "The Old Soak" are just as big as any special pictures on the market today—just as big in profits for you.

I'LL ADMIT THERE IS ALWAYS A TEMPTATION TO TAKE SUCH pictures away from the regular list and sell them separately. I'll admit it has been suggested to me, and with plenty of good plausible arguments for doing it.

BUT YOU'LL FIND MY ANSWER IN UNIVERSAL'S GREATER MOVIE List, for you'll find these four master-pieces right where you can get a fair shot at them at prices far less than they are worth to you.

YOU DON'T GET SKIMMED MILK WHEN YOU BUY THE UNIVERSAL Greater Movie List. You get the cream of the cream.

NO COMPANY IN THE WORLD HAS CARRIED ON A LIVE-AND-LET-LIVE policy for so many years as the Universal. No company in the world has shown a more liberal spirit in taking you into partnership on all of our good things.

WE ENJOY THE GREATEST GOOD-WILL ANY COMPANY IN THIS industry has ever known—and the Greater Movie List will make it still greater!

The WONDER PICTURE of all Time!
An AMERICAN Super-Special by DU PONT the GREAT!
With the famous "Merry-Go-Round" stars:
MARY PHILBIN, NORMAN KERRY,
GEORGE SIEGMANN, and BETTY
COMPSON, HENRY B. WALTHALL,
Chas. Puffy, Robert Anderson, Slim
Summerville, Martha Mattox, Albert Conti.

Carl Laemmle presents

LOVE ME AND THE WORLD IS MINE

A UNIVERSAL SUPER JEWEL

Off With a Bang!

The first of Columbia's "Big 24" Money-Makers scores a tremendous hit with exhibitors from coast to coast

The LONE WOLF

Starring

BERT LYTELL

and

BILLIE DOVE

with

Gwen Lee – Freeman Wood
Gustav von Seyffertitz
and Alphonz Ethier

Directed by

RALPH INCE

From the Novel by

Louis Joseph Vance

Backed by a National Advertising Campaign

COLUMBIA PICTURES

COLUMBIA

A NATIONAL

BRINGS THE WORLD TO YOU

Motion pictures have become a matter of international importance. No longer does the U. S. make the only good films. Our cable service keeps you in touch with all events of note—everywhere.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
(Written by the Religious Editor.)

Uncomfortably hot these days! I might even state that it is as hot as—well—a furnace. Coolest places in N. Y. are the picture theatres. How's yours?

VOL. 81 NEW YORK, JULY 31, 1926 NO. 5

PARIS CABLE

Moving Picture World Bureau, Paris, July 20.

By HELEN JOSEPHY

Travel pictures are enjoying an immense popularity just now. "La Croisiere Noire," which h just completed a record run, is an account of the Citroen expedition through Africa. The newest is "Moana" taken in the Polynesian Islands with the Pierre Loti and Stevenson Literary associations.

The arival of Doug Fairbanks and Mary Pickford in Warsaw snapped the city out of the clutches of a general movie strike. The managers are protesting against government taxes. The theatres have reopened. Mary and Doug are to see Pilsudski.

Paramount's "Lovers in Quarantine" has just opened in Paris. It was well received.

LONDON CABLE

Moving Picture World Bureau, London, July 19.

By W. E. ALLISON-BOOTH

Will Rogers has been booked by J. D. Williams to appear in the British National production "Tip Toes" with Dorothy Gish. Rogers last night appeared at the London Pavilion and occupied the stage forty-five minutes, making a decided hit.

Mrs. Welsh of Welsh-Pearson Films has resigned from the Joint Trade Committee on British Films. In an interview he refused to state the reason but remarked, "Do you believe in the quota?" and then emphatically, "I don't!"

Promoted to Manager

In accordance with its policy of making branch managers of its efficient and successful salesmen, F. B. O. has appointed M. J. Frisch, lately of its Los Angeles sales force, to the managership at Minneapolis, where he will succeed Eph Rosen, who has resigned.

Brown Back From West

Colvin W. Brown, F. B. O. vice-president in charge of distribution, has returned from a trip through the Middle West, bringing back to the home office news of a number of important deals which will be announced within a few days.

Schulberg Responsible For F. P. Production

Lasky Has Broader Policy of Production Method to Meet Bigger Activities—Aids Men's Creative Abilities

(Special Wire to MOVING PICTURE WORLD)
Los Angeles, July 21.

By LAURENCE URBACH

Jesse L. Lasky, first vice-president of Famous Players, today announced a broader policy of production method to cope with increased activities at the new studios. Centralization of responsibility is announced, with B. P. Schulberg as sole associate producer. The realignment of producing personnel invests executive control in three of Paramount's executives, who will have wider channels for their creative abilities and will be exploited with their names as the trade marks of their productions.

They are Hector Turnbull, Lucien Hubbard and Erich Pommer. Each will make a series in his own name. Turnbull's first will be "Casey at the Bat," with Wallace Beery and Raymond Hatton. Hubbard, who supervised all Zane Grey stories, will produce "Wings," with William Wellman directing. Pommer, former UFA producing chief, who made "Variety" and "The Last Laugh," started first with Pola Negri on "Hotel Imperial" with Maurice Stiller directing.

Walter Wanger, general manager of production, links the activities of the East and West Coast studios. Schulberg is associate producer at the West Coast and William LeBaron is associate producer at the Long Island studios, where the centralization plan also goes into effect. Wanger leaves for New York on Thursday.

Schulberg appoints E. Lloyd Sheldon editor-in-chief of all stories. His staff is Harry Carr, Charles Furthman, Herman J. Mankiewiecz and Joe Jackson. Milton Hoffman continues as executive manager at the West Coast studios. Sam Jaffe is made production manager of all units here. William Griffith is made personal assistant and unit manager for the Turnbull Productions.

Lasky said: "Mr. Schulberg has, through our new arrangement, the foundation of a system which will not only centralize control of all units, but which will also have sufficient elasticity to be inviting to the finest creative minds and the most prominent producers, whose ability and originality will be protected. The business of making pictures today is so enormous that only through such a valuable combination of perfected production elements can be obtained the best results."

Miss Lewis Resigns

Miss Ray Lewis of Toronto has resigned as secretary of the M. P. T. O. Canadian Division, a position which she occupied with distinct success since the establishment of the M. P. T. O. in the Dominion. Miss Lewis, who had been identified with organized independent exhibitors for years, was forced to take this step because of the pressure of business. Recently she found it necessary to take a rest and it was then that she decided to retire from office.

"Jay Dee Laughed When I Walked"

By CARL LAEMMLE

(Special Cable to Moving Picture World)

London, July 20.

Got out of bed for the first time yesterday and got back quickly. Jay Dee Williams watched me as I tried to walk, and he got as big a laugh as I did over my lack of strength. I never knew before how I would miss that appendix, but still, if I continue to gain strength every day, I'll soon be challenging Charlie Paddock, appendix or no appendix. I also want to announce that yesterday I fought with my family, my press agent and my secretary, which is a sure sign that it won't be long now.

More Amicable

The threatened withdrawal of U. S. distributors from the Province of Quebec on August 1 because of censorship difficulties in that Province, is not taking place.

The threatened boycott has had one effect, however—that of bringing the producers and distributors closer to an understanding with the Quebec Board of Moving Picture Censors, and relations have been much more pleasant since the first talk of a boycott was heard last April. Films dealing with divorce, infidelity in marriage, or having a religious angle are not favored in Quebec.

Watch Suspects

Police have announced that they have several young men under surveillance as suspects in the robbery of the Princess Theatre of Newcastle, Ind., when robbers escaped with $520 in money and checks. The money was stolen from a hiding place in the floor of the projection booth.

Sunday Show Poll

In order to determine the real sentiment of the city, a poll is being taken in Ogdensburg, N. Y., over a period of several days on the question of Sunday shows.

LOS ANGELES WIRE

Moving Picture World Bureau, Los Angeles, July 20.

By LAURENCE URBACH

The National Film Clearing Exchange, Inc., has been organized at 6471 Santa Monica Boulevard. It is a releasing and selling organization for the smaller independent producers. An editorial staff has been formed under the supervision of Marc Edmund Jones, author of film scripts and for years special editor with World Film, Vitagraph, Pathe and other companies. C. H. Rosenfeld, president and general manager, is well known throughout the trade.

Ernst Lubitsch, Warner Brothers director, has returned to the studio following a siege in the hospital. His physician says that he is well on the road to a complete recovery.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 81 NO. 5

Highlights

Jesse L. Lasky has, in naming B. P. Schulberg associate producer, invested in him sole responsibility for Paramount production. Individual artists will now have greater opportunities to show their creative talents.

So pleased was J. P. Kennedy, president of Film Booking Offices, with the work of Viola Dana in "Bigger Than Barnum's" and "Kosher Kitty Kelly" that he has signed her to make six big special productions.

Publix will have a de luxe theatre in Brooklyn with a seating capacity of 4,500. It is to be erected at the corner of DeKalb avenue and Flatbush extension, and plans call for its completion in the Fall of 1927. The theatre will be christened the Brooklyn.

Universal has closed a contract with Publix Theatres for 100 per cent. representation in forty-one southern cities. Fifty-eight productions are included in the deal.

Louis J. Selznick, president of Associated Exhibitors, has signed Bill Cody to a new contract whereby that Western star will appear in a number of big western productions. The contract runs over a period of years.

The world premiere showing of Warner Brothers' production, "Don Juan," starring John Barrymore, has been set for Friday evening, August 6, at the Warner Theatre. Sid Grauman has booked the picture for his Hollywood Egyptian Theatre for August 9.

Premiere of Warner's "Don Juan"

Warner Bros. and the Vitaphone Corporation have definitely announced the program which will accompany the world premiere showing of John Barrymore in "Don Juan" at the Warner Theatre in Broadway, New York, on Friday evening, August 6, and thereafter for an indefinite run.

They will present a program such as has never before been seen in connection with a motion picture, synchronizing the voices and art of the greatest operatic and musical stars of the world with their appearance on the screen, and displaying with synchronized music one of the greatest pictures that has ever been projected. Will Hays will make an address over the Vitaphone welcoming the device as a most vital force in the future of the motion picture.

Sid Grauman has definitely set the opening date for the indefinite run at his Hollywood Egyptian Theatre of Warner Bros. road show attraction, "Don Juan." He has fixed the premiere for August 9.

New Stars Greatest Need of Industry

New stars are the greatest need in the movies. The selling and exhibiting of pictures while they are fresh is the biggest problem.

So says James R. Grainger, Fox Films sales chief.

"Fox is spending a fortune annually in striving to develop new stars," he declared. "We are always making screen tests of prospective material.

"There are four qualifications necessary in making a movie star. After all, the public makes them, accepting them or not accepting them. These essentials are beauty, youth, acting ability and a distinct personality. I would not attempt to rate them in the order of their importance, for they are all closely linked to one another.

"Then, after we find or rather develop our stars, we have the problem, of course, of selling their pictures. We put them in well-advertised and publicized vehicles, but just 'selling' them to the public is not what I mean.

"What I mean is selling pictures in a big way—getting the most out of them while they last. They only last a little while, like perishable fruit. Other pictures crowd in on them, and they must be sold quickly and kept constantly moving, just like fruit."

Thomson Booked in Big First-Run Houses

Fred Thomson, who was destined inevitably to achieve the honor of having his western pictures presented in the best first run houses of the big cities, has arrived there.

His "Two Gun Man," an F. B. O. special, brought him to the top, and he was a revelation to blase Broadwayites when he and his horse, Silver King, appeared on the screen at the Warner Theatre.

Right on top of this booking "The Two Gun Man" was bought by Publix for the Scollay Square Olympia Theatre in Boston, giving him a second important first run. Then followed a booking by the Stanley Company of America for a week run at the Stanley Victoria on Market street, first run in Philadelphia.

Production Heavy At Universal City

With production steadily mounting during the past month, eleven companies are now shooting on the Universal lot.

Three features, a Western, three serials and four comedies are in production at Universal City.

Exchange Promotions

Ned Marin, western sales manager of First National Pictures, Inc., announces the appointment of J. G. Bower as manager of the Seattle office. W. C. Brimmer, former salesman in the Chicago branch, will succeed Mr. Bower as Omaha manager.

Viola Dana Signed For F. B. O. Specials

Viola Dana has just been signed by Film Booking Offices to make six big special pictures in which she is to be starred. She will begin work on these within a few weeks.

Miss Dana's work in the F. B. O. Gold Bond specials, "Bigger Than Barnum's" and "Kosher Kitty Kelly," was so impressive that the company decided to sign her up. She did a straight dramatic part in the circus picture, and altogether different sort of work—pure farce comedy—in the picture made from the Irish-Jewish stage success, and she did equally well.

The signing of Miss Dana for the six big specials is one of the many recent progressive accomplishments of Joseph P. Kennedy, who, since acquiring control of F. B. O. a few months ago, has brought that company forward with a rush.

Sell Out on Hot Night

On Tuesday evening, July 20, the second hottest night of the summer, "The Plastic Age" was a sell-out at the Colony Theatre, New York. The receipts were away over Monday's. There is every indication that before the end of the week the Colony's record will be broken, regardless of weather competition.

Copyright Maze Draws Warning

(*Special Dispatch to* MOVING PICTURE WORLD)

Toronto, July 20.

Col. John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada and also representing the Musical Amusement Association, has issued official advice to exhibitors in Canada with regard to the musical copyright situation in the Dominion, following the collapse of the Canadian Federal Government at Ottawa.

With the dissolution of Parliament, the amendments to the Canadian Copyright Act, which would provide for royalties on any copyrighted music when played in a theatre, went by the boards so that the Copyright Act of 1921 is still in effect.

Col Cooper has advised exhibitors, however, to play only such British and European music as was published before July 1, 1912, and such American music which was published prior to January 1, 1924. On the latter date, a copyright agreement was entered into between the United States and Canada. If later music is published, the exhibitor should secure written permission from the Canadian publisher for its public playing, he advises.

Politics Cause Film Postponement

Coincident with the world's premiere at Warner's Theatre, New York, of F. B. O.'s "Her Honor the Governor," starring Pauline Frederick this week, word comes from Film Booking Offices that the exhibition of "Her Honor" in Wyoming and Texas will be deferred until after the bitter political campaigns now raging in those states. This marks the first time in the history of motion pictures that a photoplay has been temporarily withheld from a territory for fear of upsetting the political situation. In each of these states a woman is the governor.

In New Home

The Motion Picture Exhibitors Association of Manitoba has become established in a home of its own in the Phoenix Building, Winnipeg, the formal opening of which took place on July 16 with an attendance of 40 exhibitors and representatives of Winnipeg exchanges.

The first meeting in the handsome new quarters was directed by Helmer Jernberg, manager of the Province Theatre, Winnipeg, and president of the association.

Walter F. Davis, who became manager of the Metropolitan Theatre, Winnipeg, some weeks ago, has been the unanimous choice for vice-president of the Manitoba Exhibitors Association, in succession to Charles A. Meade, who has moved to New York City.

F. N. Starts Big Lieber Drive

The greatest sales drive ever conducted by First National is announced for October to be known as Lieber Month in honor of the president of the company, Robert Lieber.

The sales cabinet, sales managers and the entire selling personnel of the organization are already working on selling plans that will cover every corner of the country. The campaign for gross billings will be launched the week ending September 4 and will extend through the week ending October 30.

Selznick Signs Cody To New Long Contract

Lewis J. Selznick, president of Associated Exhibitors, announces that Bill Cody, promising western star, has been signed to a new long term contract extending over several years, to appear in pictures for Associated, the first of which will be a series of six big westerns for the forthcoming program. The Cody pictures will be made by the Bill Cody Film Corporation, under the personal supervision of Myron Selznick. Production on the first of the series will begin at once on the West Coast.

Mr. Selznick believes that there is a bright future awaiting his newly signed star. With a view to building his popularity and getting his attractions representation in the finest houses in the country, Mr. Selznick has, in the new contract, made provisions for the expenditure of more money on Cody's forthcoming releases to permit their production on a more elaborate scale than in the past.

Mr. Selznick says, "As we believe that in Bill Cody we have a star who will very shortly be in the class of Tom Mix and Fred Thomson, we have signed new contracts with Mr. Cody whereby he will appear under the Associated Exhibitors banner in bigger pictures than ever before."

The first Cody picture to go into production under the new contract will be "Flashing Heels," a story dealing with the amusing and romantic adventures of a young westerner in a big city with a whimsical old cowboy, his partner, for his guide, philosopher and friend. As in the past Wm. J. Craft, will handle the megaphone for this as well as future Cody releases.

"Mare Nostrum" To Lead List

Considerable interest has been evinced as to what picture would be the first release in Metro-Goldwyn-Mayer's Parade of Hits for 1926-27.

Now comes the announcement from Nicholas M. Schenck, executive vice-president of M.-G.-M., that the first fall release of M.-G.-M. will be "Mare Nostrum," the Rex Ingram production for Metro-Goldwyn now in its sixth month as a two-a-day, two dollar feature at the Criterion Theatre, New York City.

"Mare Nostrum" is the opening gun in a barrage of forty-two pictures, to be released directly to the exhibitor during 1926-27.

Leipzig Fair Held Aug. 29 to Sept. 4

The success of several German motion pictures in America of late has directed attention to the progress of German manufacturers of the apparatus employed in their production. With characteristic thoroughness the Germans have been developing every phase of the motion picture industry. A unique opportunity to study their progress along these lines is afforded by the special exhibits of all such apparatus at the Leipzig Trade Fair this fall. Some fifty-six of the leading manufacturers of moving picture apparatus will display their products. The Fall Fair at Leipzig will be held from August 29 to September 4.

The Leipzig Fairs are housed in upwards of one hundred special buildings which compare favorably in size and architectural pretension with those of other great world expositions. More than 4,000,000 square feet of floor space is devoted to the exhibits which illustrate every phase of modern European industrial life. Information concerning the best means of securing exhibition space, how to reach Leipzig by airplane or rail, and all other details will be furnished by the Leipzig Trade Fair, Inc., 630 Fifth avenue, New York City.

Grainger Contracts With Big Showmen

"Sheehan is making them—Grainger is selling them."

This is the "catch line" that is putting Fox Films pictures over the top for first runs in every important key city in the country. It has impressed exhibitors, and has resulted in contracts being closed in circuits heretofore regarded as impregnable.

Fred Miller's Carthay Circle Theatre, Los Angeles, will show for extended runs the Fox offerings, "What Price Glory" and "Seventh Heaven" at $1.50 prices.

Eleven theatres of the Pantages Circuit, including Los Angeles, San Francisco, San Diego, Spokane, Tacoma, Seattle, Portland, Salt Lake City, Minneapolis, Memphis and Kansas City, have been signed to show the Fox product during the coming season.

In Los Angeles the Figuerora Theatre will play "Three Bad Men" for an indefinite run.

Robert Lieber, president of First National Pictures, has signed a contract to show at his Circle Theatre, Indianapolis these Fox screen masterpieces, "What Price Glory," "Seventh Heaven" and "The Music Master."

These are just a few of the many prominent exhibitors who have signed for Fox productions.

Hortense Schorr Off On European Tour

Hortense Schorr of the Fox Publicity Department, has been granted a leave of absence by Vivian Moses, director of advertising and publicity.

Miss Schorr sailed last Saturday for a two months' tour of Continental Europe, touching the principal cities of the Continent, and ending in Bucharest, Roumania. She will investigate conditions in foreign exhibition and production, obtaining material which will serve as the basis for a series of trade paper and fan magazine articles.

October will find her back at her desk at Fox, where she has been engaged for the last several months in publicity writing and pressbook work.

In addition to being known in the domestic publicity circles, Miss Schorr had wide experience in the foreign publicity field, when she was in charge of that department at Goldwyn. Prior to that affiliation she was connected with the press staff of the Rialto, Rivoli and Criterion Theatres. She was formerly a member of the Exhibitors Trade Review.

Kempner Officer of Fox Theatres Corp.

Announcement is made by Fox Theatres Corporation that Alexander S. Kempner has become a vice-president of that organization and will take charge of its real estate activities in the future.

Mr. Kempner, who has been in business at 17 East 42nd street for the past year, was formerly associated with the Fox interests, having had charge of the real estate activities of the William Fox Circuit of Theatres. It was a reorganization of these Fox theatre holdings which resulted in the formation of the Fox Theatres Corporation.

However, Mr. Kempner had severed his connection with the former organization in September, 1925, and since that time, has been operating in New York real estate in partnership with William Fox.

Varconi to Play Pilate in "Kings"

Capitalizing on the growth in Victor Varconi's popularity since his success in "The Volga Boatman," Cecil B. De Mille announces that he has cast this talented Hungarian actor for the role of Pontius Pilate in "The King of Kings," the story of Christ which De Mille is now preparing as his next big personally directed production.

Production on "The King of Kings," which is to be filmed on the dimensions of "The Ten Commandments," is to start within four weeks, according to information from the studio.

Weddings

Sig Herzig was married last week to Miss Betty Reinhold, secretary to Pat Dowling, publicity and sales director of the Christie Film Company, in Hollywood. The bride has retired to private life, while Herzig will return to writing Christie scrips after a brief honeymoon.

Vera Reynolds Wins New De Mille Contract

It is officially reported from Los Angeles that Cecil B. De Mille and his studio officials are so enthusiastic over the work of Vera Reynolds in "Sunny Side Up" and "Risky Business," her first two stellar features that, although neither of these productions have yet been shown to the public, a new contract has been awarded her for a long term at a substantial increase in salary.

Miss Reynolds is now preparing to star in "Corporal Kate," an original screen story by Zelda Sears.

Valentino in New York

Rudolph Valentino, George Ullman his personal representative and business manager, arrived in New York on Tuesday, July 20. The Valentino party have reserved a double suite at the Ambassador, which will be their headquarters in New York during their stay.

Jack Cohn Goes on Return Trip to Coast

Jack Cohn, treasurer of Columbia Pictures Corporation, is on his way back to Hollywood to aid his brother, Harry Cohn, vice-president and director general of production, in the supervision of activities at their West Coast studio.

On his way Mr. Cohn will visit Chicago, Milwaukee, Minneapolis, San Francisco, Portland, Seattle and Vancouver, conferring with exchange managers and looking over the situation generally with the objective of enlarging the already extensive booking schedule of Columbia's big twenty-four.

His trip to Canada is for the purpose of making a more careful survey of the moving picture situation, especially in the western portion of the Dominio.

Publix Books 58 Universals

The most comprehensive booking arrangement ever consummated by Universal in the South, has just been put through in New York, it was announced at the Universal home office. Universal has closed with Publix Theatres for 100 per cent representation of Universal Jewels and Features in forty-one Southern cities.

Fifty-eight productions are included in the current contract. These include twenty-one Universal-Jewel productions, seven Hoot Gibson Jewels, six Richard Talmadge Productions, and twenty-four Blue Streak Western features.

Obituary

Nat A. Magner, looked upon as the dean of San Francisco film exchange men, passed away at his home on July 7 from a stroke of apoplexy. Mr. Magner had been identified with the film business here for about twenty years, but always operated independently and on a State right basis.

Sidney to Direct

Universal engaged Scott Sidney to direct "The Wrong Mr. Wright," the second George Broadhurst play which it has purchased.

O'Reilly Closes Bookings Deal with Pro. Dis. Co.

Twelve Circuits Besides Individual Theatres Involved in Big Deal

The booking deal in negotiation between the Film Service Corporation, the newly organized booking agency for independent exhibitors of the metropolitan district of New York City, and Producers Distributing Corp. was closed this week by Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, which organization is sponsor for the Film Service Corporation, subscribed to by more than 140 theatres with a total of more than 400 playing dates.

Mr. O'Reilly, in announcing the consummation of the deal with P. D. C., said the move is a protective measure entered into to insure the independent exhibitors of New York City a constant supply of high-class productions.

"The contract between Producers Distributing Corporation and the Film Service Corporation becomes operative at once," said Mr. O'Reilly, "and will extend over a period of three years. The contract will give Producers Distributing Corporation wider distribution of their pictures in the metropolitan zone than any other company.

"There are twelve circuits in addition to the individual theatres involved in the deal. These circuits include the Mayer and Schneider chain of 22 houses; Rachmil and Rinzler chain of 12 theatres; the Consolidated Bolognino Circuit of 22 houses; the Heights Corporation, 6 houses; Suchman Circuit, 4 houses; the Charles O'Reilly chain, 5 houses; the Ravies chain, 6 houses; the Salkin chain, 4 houses; the Gould chain, 6 houses; the Roosevelt Garden and Oxford Circuit, 3 houses; the Grobe and Knobel Circuit of 8 houses; and the Hy Gainsboro chain of 3 houses.

"In addition, many of the finest, wholly independent, neighborhood houses are in the deal, including those owned by Lee Ochs, Sam Berman and Harry Traub.

"The theatres represented by the Film Service Corp. will work in harmony with the Keith-Albee and Orpheum interests. The P. D. C. pictures will be divided so that the Film Service Corp. will have a certain number of these releases for first-run presentation in their houses, and a certain number of P. D. C. releases will be presented first-run in the Keith-Albee and affiliated theatres. Then we will each play the other group, second-run.

Strike Snag

Members of the Canadian Division of the M. P. T. O. A. met in the headquarters, Hermant Building, Toronto, on July 12 to consider a proposal of a number of Canadian film distributors to insert a clause in rental contracts prohibiting the showing of the feature booked on a so-called double-feature program.

Some said that the proposed restriction was direct interference in the operation of theatres. It was also contended that the double-feature bill was a big ace in the game which independent exhibitors were playing against the chain theatres.

It was the opinion that a committee representing the smaller exhibitors should be permitted to discuss the move with exchange representatives before any action is taken.

Book Columbia's "24"

Following in the footsteps of the big circuit bookings, such as Cooney Brothers of Chicago, Stanley and Universal Theatres and others, the Lafayette Theatre, Buffalo; the Empire, Syracuse; the Strand, Niagara Falls, and the Leland, in Albany, all first-run houses, have booked Columbia's entire new season program of twenty-four pictures.

Big Exhibitors Sign For Gold Bond Series

Convinced by the success of the first couple of Gold Bond specials produced by Film Booking Offices that the quality of this series of pictures is unusually high, big exhibitors in various parts of the country are contracting for the whole series of twelve.

"Bigger Than Barnum's," the circus special, featuring Viola Dana, George O'Hara, Ralph Lewis and Ralph Ince, and "Her Honor the Governor," depicting the woman in politics, with Pauline Frederick at her very best, won immediate recognition from critics and public when they were shown on Broadway.

From the West Coast word circulated throughout the country that "Kosher Kitty Kelly," the Irish-Jewish comedy from the successful stage play, was another "natural," "Laddie," from the Gene Stratton Porter novel and directed by that author's son-in-law, J. Leo Meehan, was shown at the F. B. O. home office and pronounced of super-special quality.

With four of the twelve Gold Bonds already "in," big exhibitors all over the country began to sign contracts for the whole dozen. The other Gold Bonds are "Breed of the Sea," "Rose of the Tenements," "Tarzan and the Golden Lion," "The Magic Carpet," "The City of Shadows," "Mother," "Her Father Said No," and a picture based upon the activities of the Elks and called, tentatively, "Hello, Bill."

"Boatman" in 9th Week

"The Volga Boatman," now in its ninth week at the Carthay Circle Theatre in Los Angeles is continuing to draw capacity houses and box-office figures indicate that De Mille's colorful romance of Russia will establish a mark for the new house which will stand for some time.

Sax Back with "The Silent Power"

Sam Sax, president of Lumas and Gotham Productions, returned East for the third time since January from Los Angeles, arriving in New York last week with the negative of "The Silent Power," a Gotham Production starring Ralph Lewis.

This production is listed as the second of the current series of twelve Gotham productions and is scheduled as a September release, thus keeping the production program at least two months ahead of time.

Signs New Contract

Julian Johnson, production editor at the Paramount Long Island studio, has just signed a new agreement extending his contract for another 18 months.

E. W. Collins Names Executive Committee

President Eli Whitney Collins of the M. P. T. O. A. announces the following appointments to the Executive Committee at Large:

F. A. Boedecker, Bozeman, Mont.; J. C. Brady, Toronto, Canada; H. M. Crandall, Washington, D. C.; L. O. Davis, Hazard, Ky.; Thomas Goldberg, Baltimore, Md.; Harry Green, Philadelphia, Pa.; Jules Greenstone, Rochester, N. Y.; D. A. Harris, Pittsburgh Pa.; David J. Hennessey, Newark, N. J.; Ernest Horstman, Boston, Mass.; Maurice Jenks, Topeka, Kans.; J. Earle Kirk, Omaha, Nebr.; Harry Lowenstein, Ardmore, Okla.; Joseph Mogler, St. Louis, Mo.; Hyman Rachmil, Brooklyn, N. Y.; Martin G. Smith, Toledo, Ohio; A. L. Stallings, Richfield, Utah; W. W. Watts, Springfield, Ill.

The Board of Directors through its Administrative Committee has made the following appointments to the Executive Committee:

John Ackerman, Cincinnati, Ohio; H. Alexander, Toronto, Canada; A. J. Bethancourt, Houma, La.; John Biller, Valley City, N. D.; S. Bloom, Toronto, Canada; W. E. Blume, Searcy, Ark.; William Cadoret, Wilkes-Barre, Pa.; Si Charninsky, Dallas, Texas; William Cohan, Philadelphia, Pa.; C. E. Daffin, Tallahassee, Fla.; A. D. Dennis, Montreal, Canada; Ray Grombacher, Spokane, Wash.; C. E. Hildinger, Trenton, N. J.; J. Arthur Hirsch, New York City; W. C. Hunt, Wildwood, N. J.; David Keizerstein, Bayonne, N. J; H. F. Kennedy, Broken Bow, Nebr.; Julius Lamm, Waukegan, Ill.; Sol Levitan, Madison, Wis.; A. W. Lilly, Greenville, Texas; Henry H. Lustig, Cleveland, Ohio; G. M. Luttrell, Jacksonville, Ill.; Walter Mendenhall, Boise, Idaho; L. M. Miller, Wichita, Wis.; A. B. Momand, Shawnee, Okla.; Eugene B. McCurdy, Baltimore, Md.; Walter D. Pacy, Baltimore, Md.; H. T. Palmer, Fairport Harbor, Ohio; C. M. Patee, Lawrence, Kans.; M. A. Rosenberg, Pittsburgh, Pa.; Rudolph Sanders, Brooklyn, N. Y.; C. B. Sawyer, Kankakee, Ill.; Sam Sonin, Brooklyn, N. Y.; W. A. Sobelman, Los Angeles, Cal.; M. A. Sybert, Moundsville, W. Va.; Michael White, Dover, N. H.; R. D. Whitson, San Diego, Cal.; T. W. Young, Dyersburg, Tenn.; A. C. Zaring, Indianapolis, Ind.

Heads Western Unit

Irving G. Thalberg, associate studio executive for Metro-Goldwyn-Mayer, announces that Andrew Callahan, for many years a well known producer, has been made supervisor of the newly created unit which will film the M.-G.-M. westerns.

Mary and Doug

Mary Pickford and Douglas Fairbanks have booked passage for the United States from England on the S.S. Majestic, sailing August 19, according to cable advices received by their New York representative from their party.

A group of the fifteen hundred Indians starting action in the battle sequences while a section of the cavalry is lined up waiting for the signal to start the chase, during production work on "The Last Frontier," a Producers Distributing Corporation release.

Distribution a Bigger Problem Than Contract

SHOULD it ever be achieved, the Uniform Exhibition Contract will solve many exhibitor problems, but the man who will deserve the largest statue in the most commodious niche in the Exhibitors Hall of Fame is that man who will work out a distribution scheme that will be satisfactory to the exhibitor and commercially practical and profitable to the producer.

G. H. Perry, of Cloversdale, California, in a recent communication to us, tells of his troubles in selling a certain block of pictures and winds up with: "We have learned that the exhibitor in a small town must and can judge what his people want and should pick his pictures by looking over the exploitation sheets, photos and Moving Picture World's Straight from the Shoulder Reports. Often pictures that show up big in the city box offices are not always the right attraction for the small town."

And right there is where the rub comes. The city box offices pay a big slice of the film rentals and they pay it first. The producer looks to the first runs to take off the "nut," and he must cater to this demand. He does not, consciously at least, make pictures to please himself. He makes pictures to please the largest possible number of film renters.

He cannot make pictures especially for the small towns and show a profit from the small town rentals. He must cater to the more profitable demands of the larger houses, getting his money back from these rentals and his profits from the later runs.

What Mr. Perry characterizes as "jazz pictures, drunken society pictures and Paris fashions," may not be appreciated in the small towns, but they do make more money in the aggregate, and they are —most of them—not as bad as Mr. Perry's arraignment would suggest.

It is very true that a few of this type may injure patronage in the conservative small towns, but it would be impossible to edit all pictures down to the small town standards of sedateness.

In the days of the spoken drama's supremacy this condition took care of itself. There were road-shows playing to not less than $1.50 top and the 10-20-30 aggregations offering plays especially designed for small town consumption and augmenting the annual supply of "Uncle Tom's Cabin," "Hazel Kirke," "St. Elmo" and similar standard plays.

Today even the smallest burg would resent such an intrusion. The film has educated patrons to an appreciation of better acting and better literary values, while not educating them to a point of sophistication where they can assimilate the type of story.

The best the small town man can do is to book as carefully as possible. If he shops around, seeking to buy a suitable picture here and another there, he loses the advantage of the block system, and in spite of all that has been said against it, the block has its advantages.

If production companies were required to produce and sell by single titles, the rentals would necessarily be increased. A producer must be assured of a certain disposal of his output if he is to run production on a proper schedule.

Admittedly a poor system and one detrimental to those whose patrons do not follow the general trend in taste, it is at least the best that can be done until some inspired genius shall arrive to solve the problem.

That genius may be just around the corner, but we have been waiting for him for thirty years. Where is he?

"What's New"?

By Bill Reilly

"A King Can Have No More"

NOT long ago it was suggested in an editorial in Moving Picture World that Greater Movie Season was the forerunner of a year-round advertising campaign to the public, permanently selling the idea "Go to the Movies." Just as associations in other industries sell the general idea—"Scatter Sunshine with Greeting Cards," "Build with Concrete," or whatever it may be—so picture merchandising sooner or later will include this appeal to the public in its scheme.

It will not be long before Greater Movie Season becomes an established idea in the public mind. What then? The next step will be for producers and distributors to pool moneys for a yearly instead of a seasonal campaign.

* * *

Paramount has used a catchline in its national advertising, which, if Russell Holman would permit to be peeled off his roll of ideas, would serve as an ideal slogan for a "Go to the Movies" appeal. The line is "A King Can Have No More." The King is His Majesty, the Movie Fan, shown en route, through the lobby of a theatre to a Paramount picture. The idea has been used also to sell the Publix service.

* * *

TRULY a king can have no more than a good picture. This thought can, with the wealth of advertising talent available in our industry, be sold to the American public. No one trademark would be mentioned. No one production would be singled out. Just—the Movies. Such a campaign would not only stimulate attendance, but would focus national attention on the picture in a manner that would bulwark the mind of the millions around the movie against the mind of the few reformers.

Here is a job for Will Hays and his organization.

"Gone With a Handsomer Man"

By Nyberg, Moving Picture World Staff Artist

Cameras Sleuth the Sleuths

AFTER we learned that the Cincinnati cops had been equipped with cameras to secure close-ups of the crime wave, we suggested that Philadelphia take the idea and localize it. In other words, give its policemen slow motion cameras.

Philadelphia police have taken up the Kodak-as-you-go movement, but not in the manner we outlined. Instead, a flying squadron of camera-equipped sleuths will patrol the patrolmen, taking photographs of them in action or inaction, and submit same to headquarters.

There will be no rest for the weary in Philadelphia police circles any more. And any cop who walks his beat without his uniform in Beau Brummel shape might just as well hand in his O'Sullivans and leave the force. The camera never lies, even about cops.

* * *

We wonder if the Pennsylvania Board of Censors will wield their well-known and well-used shears on these police productions. We can picture the Board reviewing "A Sleeper Jump," featuring Patrolman Finnegan, and suggesting to the Police Commissioner that the hallway fight sequence immediately following the title "The Awakening" be eliminated.

* * *

Philadelphia exhibitors might try to secure these police pictures as added attractions. Especially if the cop featured lives in the neighborhood. As a showmanly precaution, however, we would advise them to book hospital reservations first. The "personal appearance" of the police star might be too much of a hit.

Why Directors Leave Home

THE screen to date has depicted about twenty-five hundred-odd "leaving home" episodes. An inspiration for the latest chapter comes from Germany.

When it is made, the title of the picture will be, "Why Directors Leave Home."

America is the siren luring German directors from their home base.

First it was France. Next it was Italy. Now it is Germany.

Whenever America broadcasts the dollar, the world tunes in. If the African Congo were to develop a school of motion picture directors we would forthwith bust up the African Parade with offers to the Congo directors to come over here and make pictures—for plenty money.

What would have happened if the French and Italian directors we imported refused the bids, and stayed on the other side? Did we, unconsciously, throw a monkey wrench in their national machine of production?

Art has never prospered without financial support, whether that support came from Prince or Pope or American movie producer. That's that.

Germany, at the present time, is a huge motion picture laboratory. We watch the Germans experiment, mark what hits the bulls-eye, and then we bring the experimenter to this country. Germany is carrying the bricks up to the forty-eighth story. And we are laying them.

* * *

Pretty soft for us. Pretty soft for the imported directors. But awfully tough on our own production initiative.

Why not give our own boys a chance? It's a safe bet that any German director now on this side has more production liberty than his American brother working on the next stage over.

We believe in giving the local boy a chance. Otherwise, HE may pack up and leave home. Or, at any rate, he won't deliver THE best in him.

What Price Sanity?

THE booking deal, by which members of the Theatre Owners Chamber of Commerce through the Film Service Corporation in New York City, share with the Keith and Albee and Orpheum interests all of the features handled by Producers Distributing Corporation, is one of the outstanding exhibitor events of the year—or any year.

It indicates the position of those who contend that the way to settle a hot issue is to gather around a table and settle it.

As we see it, this booking arrangement is satisfactory to everyone concerned.

The big pictures from P. D. C. will be divided between K.—A.—O. and the T. O. C. C., and each group plays some of the pictures as second runs, naturally. Cecil B. De Mille's pictures are in this list.

Unless we are mistaken by signs that heretofore have not failed us, we see, herein, the fine touch of John C. Flinn, the managerial genius of P. D. C.

Equal credit is due Charles L. O'Reilly, President of the T. O. C. C., and the broadminded business man representing his organization and the Keith-Albee-Orpheum group.

* * *

We are quitting the motion picture "GAME" and returning to the motion picture INDUSTRY each time we record an event of this character and scope.

"Mugging" Sign Unwelcome

CHARLIE PADDOCK, the sprinting picture player, who has wooed and won Bebe Daniels, didn't like what "Red" Grange said about Hollywood girls when "Red" went back to the old ice wagon in Wheaton, Ill., to train for the coming football season.

According to "Red," the girl does not stack up against the co-ed.

"I don't think," countered Charlie Paddock, in an Associated Press story, "that Red Grange MUGGED so many Hollywood women, at that."

* * *

Not so good, Charlie. Not so good. "Mugging Parties Welcome" is not a good sign to hang on Hollywood.

Relentless Rudolph

TEX RICKARD is all wrong. Instead of being in Chicago, promoting the Dempsey-Tunney fight, he should be back here in New York, staging a battle between Vindication Valentino and any one of a number of our metropolitan picture critics.

Rudy handed out a challenge the other day to a Chicago Tribune editorial writer who intimated that Valentino, with his Sheik mannerisms, was indirectly responsible for the installation of a powder puff vending machine in the men's lounge of a Chicago ballroom.

What we can't understand is why Rudy didn't walk in and sock the bird instead of writing him a letter about it.

But Valentino, who is a most regular guy, is wasting his time on any person in Chicago who touches on the motion picture in writing.

* * *

New York newspaper critics offer Relentless Rudolph a fertile fistic field. Here's one customer he can count on any time he chooses to challenge one of Manhattan's 'Pets" under Marquis of Queensbury rules for what Bill McGeehan calls "the manly art of modified murder."

A School for Producers

WHAT is Paramount doing in the reorganization of its production personnel on the West Coast? B. P. Schulberg is named sole associate producer. Hector Turnbull, Lucien Hubbard and Erich Pommer are placed at the head of units, each one to make a series bearing his own name. Milton Hoffman continues as executive manager. The editorial division is headed by E. Floyd Sheldon, with Harry Carr, Herman J. Mankiewiecz, Charles Furthman and Joe Jackson as his assistants.

This realignment was announced by Jesse L. Lasky, who is now in Los Angeles.

What does it mean?

It means that Paramount is building a school of production, just as it built a school for acting, and just as it is operating a school for theatre managers.

When you think of it, what would become of the industry if its Laskys and Thalbergs were to die out?

How many PRODUCERS, in the real sense of the term, have we developed in the past year? How many Laskys and Thalbergs are on the market?

Paramount, building as it ever does, for tomorrow as well as for today, is developing a production reserve.

Have we hampered German production by taking away its star directors? Not in the least. The school in which these Germans graduated turns others out as fast as we assimilate them.

* * *

What would happen to us if the situation were reversed and Germany were taking our King Vidors, our Monta Bells, our Clarence Browns, and our Malcolm St. Clairs?

* * *

That is the situation Paramount is guarding against. It does not fear a German raid on its directors. But it knows that man power must be developed to take care of the ever-increasing demands of a great art-business.

We wrote last week of the German *Regie*, the goose that is laying the golden directorial eggs we are bringing over by the dozen. Is Paramount establishing a *regie?* If it isn't, it is building an American approximation of the idea.

Chief Figures in New Policy. Center—Jesse L. Lasky, originator. Left—B. P. Schulberg, associate producer in the West. Right—Wm. Le Baron, associate producer at the Long Island studio.

On the West Coast

Millard Webb to Direct Jackie Coogan in His Next Picture
Jack Buchanan Is Signed by Cecil B. De Mille
Reisner to Direct Syd Chaplin's Next

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Screen Library Has Grand Opening

The Screen Library Service, Inc., held its grand opening on Friday last, at its new home on Hollywood Boulevard at Taft avenue, where this organization occupies an entire building. Brooks B. Harding, president and general manager of Screen Library Service, demonstrated to his friends in the industry what his slogan "Cast by Film" means.

Earl Hudson Arrives

After having supervised the making of thirty-five pictures in thirty-six months, Earl Hudson, supervisor of First National's eastern units, arrived in Los Angeles Monday on the California Limited for his first vacation in years.

Planning to resume production activities in the fall with First National, Hudson will first enjoy a two months' vacation in the form of an automobile tour through the Northwest.

Hartford Returns

David Hartford has returned to Hollywood from Detroit, home office of the production company that bears his name.

JACKIE COOGAN
Whose next M.-G.-M. picture, "Johnny Get Your Hair Cut," is now in actual production.

Webb Starts on Coogan Film

MILLARD WEBB, the youngest director in Hollywood, is now directing the youngest star in the movies. Webb, whose rise to fame was heralded by his expert direction of John Barrymore, in the "Sea Beast," was called to direct Jackie Coogan when King Baggot, originally slated for the directional post, was released by the elder Coogan to return to Universal City to complete a series of pictures. Webb started his screen career as an assistant to Sidney Franklin when that director was filming the first child pictures and has grown with the industry.

"Ever since I directed Mr. Barrymore whom I consider the greatest of all adult film stars, I have wished to associate myself with Jackie Coogan. His position in the world of the motion picture is unique—he stands alone, and I don't know of any director who has not at some time or other desired to direct Jackie in a picture."

Webb started actual work on "Johnny Get Your Hair Cut" this week with Maurice Costello, Mattie Witting, Jim Corrigan and Pat Hartigan in the cast. The production will be released in the fall. Jackie's new film is being made under supervision of Jack Coogan, Sr.

* * *

Ethlyn Gibson Recovers

ETHLYN GIBSON, who is being starred in the Winnie Winkle series of comedies being produced by Billy West at the Fine Arts Studios, has recovered from the effects of an operation for appendicities, and expects to shortly start work on the next episode of the series. Previous to going to the hospital, Miss Gibson completed the fourth episode under the direction of Edward Luddy.

* * *

Buchanan Signed by De Mille

JACK BUCHANAN, English musical comedy star, perhaps best known to theatre-goers of this country as the stellar performer of Charlot's Revue, has been signed to a long-term contract by Cecil B. De Mille.

This contract will not take effect until next Spring, however, when Buchanan returns to America. With the conclusion of the run of Charlot's Revue in Hollywood recently, Buchanan had hoped to do a picture for De Mille before leaving for England, but a previous contract to do "Sunny" in London interfered.

Buchanan's entrance into the films next year will witness the desertion of the footlights for the screen of one of the biggest musical comedy stars of today.

* * *

Cameraman Renews with M-G-M

BENJAMIN F. REYNOLDS, for some time past one of the principal cameramen of the Metro-Goldwyn-Mayer organization has been placed under a new contract, which retains his services exclusively at the studio. Reynolds is now engaged on the photography of "Tin Hats" which Edward Sedgwick is directing.

* * *

United Costumers Do "Annie Laurie"

CONTRACTS have been signed between Metro-Goldwyn-Mayer and United Costumers, Inc., whereby the new Hollywood concern will design and make costumes and props for Lillian Gish's new starring vehicles "Annie Laurie."

Negotiations were consummated by W. W. Kerrigan and M. A. R. Spencer for United, and Sol Clark and Victor Clark for M-G-M. John Robertson will direct "Annie Laurie." United Costumers recently furnished all the costumes for Richard Barthelmess and "The Amateur Gentleman," an Inspiration picture, and have designed costumes for Holbrook Blinn, Shirley Mason, Viola Dana, Jack Holt, Norman Kerry, Wallace Beery, Raymond Hatton, and other prominent stars.

Kirkland Signed By F. N.

Jack Kirkland, well-known scenarist, has been signed to a five-year contract by First National.

Colleen Starts "Twinkle Toes"

Colleen More returned from a vacation at Arrowhead and immediately started work on her next film, "Twinkle Toes," which Chas. Brabin is directing.

Signs Vaudeville Star For Rayart Film

Vaudeville lost another headliner when Duke Worne signed the act known as "Happy Paddy O'Flynn and His Galloping Ukelele" to play the romantic lead in his Boy Scout serial, "Scotty of the Scouts," which will feature Bennie Alexander. A smiling, fighting Irishman was needed to come to Ben's assistance at the end of each episode, and Worne chose O'Flynn. The picture will be released through Rayart and is the first of three serials which Duke Worne will make for that organization.

MILLARD WEBB
Who is now directing Jackie Coogan in "Johnny Get Your Hair Cut" for M.-G.-M.

Our Stock Market · · · · By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE High	1925 RANGE Low	1926 RANGE High	1926 RANGE Low		PAR	July 15 High	July 15 Low	July 16 High	July 16 Low	July 17 High	July 17 Low	July 19 High	July 19 Low	July 20 High	July 20 Low	July 21 High	July 21 Low	Sales for Week
83½	51¼	76¼	64	(a) Balaban and Katz	25	74⅞	73½	74	73¾	73½	74 *	73¾	73½	72½	73 *	72½	72½	1,232
118	104¾	114⅜	106⅝	Eastman Kodak	no par	113¾	113½	114¼	114	114⅜	114	114⅛	113⅝	113⅝	113½	113½	113	3,100
114¾	90¼	127½	103⅛	Famous Players Common	no par	116⅞	115	116¼	115⅜	116⅛	115⅝	117	115½	116⅝	115⅛	118	115¾	68,000
120	103⅞	124	115	Preferred	100	119	120 *	119	120 *	119	119 *	120	119	119	120 *	119½	119⅞*	300
11½	4⅜	7¾	3½	(b) Film Inspection	no par	6⅞	6⅞	6½	7 *	6½	7 *	6½	6½	6¼	6¼*	5¾	7 *	400
110	100	107	96	First National Pictures, Pref.	100	103	104½*	102½	104½*	103	104 *	103½	103½	103	104½*	103	104½*	100
85	68½	85	55⅛	Fox Film "A"	no par	73⅛	72¾	73⅝	73	74	73½	74	72⅜	72½	71¼	73	72	12,900
32	26	34⅜	19	(b) Fox Theatres "A"	no par	25½	25	25¼	25	25	24¾	24⅞	24½	24¼	23½	24	24	5,000
14½	13	15½	9	(b) International Projector	no par	11½	14 *	11¼	14 *	11¼	14 *	11½	14 *	11½	14 *	11½	14 *	..
44¾	22	41	34¼	Loews, Inc.	no par	39	38⅝	38¾	38⅛	38½	38¼	39¼	38⅝	39½	38	39¾	38½	22,000
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23⅝	23⅝	23½	23½	23½	24 *	23½	23⅞*	23½	23⅞*	24	24	700
20½	19⅝	23½	19	Motion Picture Capital	no par	19⅝	20 *	19⅝	20 *	19⅝	20 *	19⅝	20 *	19⅞	19⅞	19⅝	20 *	100
90⅜	70	83	45⅛	Pathe Exchange "A"	no par	57½	56¾	57⅞	57	58	57½	57¾	56	57	56	56½	55½	5,400
(e)—	—	40	18½	(c) Roxy Theatre (Units)	——	25	27 *	25	27 *	25	27 *	26	26	24½	23½	24	23½	(e)
..	..	12	2½	Roxy Theatre, Common	no par	6½	6½	6½	6	6½	6	6	6	@	6 *	5½	5½	(e)
65	45	72	45	(d) Stanley Co., of America	no par	70	67½	72	70	71¾	71	71½	69	69¾	67½	71	69	22,871
13	5⅜	14	6½	(b) Trans-Lux D. P. Screen	no par	8¼	8¼	8¼	8¼	8⅝	8⅜	8¾	8½	8½	8½	8½	8⅜	2,400
..	..	100	88	Universal Chain Theatres	ctf.	94	100 *	94	100 *	94	100 *	94	100 *	97	102 *	97	102 *	(e)
47	24	41	29⅞	(b) Universal Pictures	no par	30½	33 *	30½	33 *	30½	33 *	30½	33 *	30½	33 *	30½	30	200
103½	94⅞	97½	90	1st Pref.	100	96	97½*	94⅞	96½*	97	97	95	96 *	94½	97½*	94½	97 *	100
22⅞	17½	18¼	12	Warner Bros. "A"	10	14½	14½	14½	14¾*	14⅞	14¾	15	14¾	15½	15	18	15⅞	7,000
19	13½	14¼	8	(b) Common	no par	8¾	9½*	8½	9½*	8½	9½*	9	9½*	9	9½*	11⅜	9½	800

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.

Dividends

A weekly list of all dividends declared but not yet paid:

Balaban & Katz—Com. (monthly), 25c payable Aug. 2. Holders of record July 20.

Balaban & Katz—Com. (monthly) 25c payable Sept. 1. Holders of record Aug. 20.

Balaban & Katz—Com. (monthly) 25c payable Oct. 1. Holders of record Sept. 20.

Famous Players—Com. (quarterly) $2.00 payable Aug. 2. Holders of record July 15. Books will not be closed.

Famous Players—Com. (quarterly) $2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) $2.00 in Common Stock, payable Aug. 15. Holders of record June 30.

Bonds

THE bonds of the Paramount Building listed on the New York Stock Exchange under the head of Paramount-Broadway 1st 5½s 1951 have displayed a very good tone. During the last week $67,000 were sold at around 97½. This is within a half a point of the high to date. The same bonds have been as low as 92½.

Loew's, Inc. 6s with warrants of 1941 closed the week at 97¾. Sales amounted to $199,000. These bonds are listed on the New York Curb, and in May reached a high of 99¾. The lowest point reached so far this year is 97½ during this month.

ADD THIS TO YOUR CHART

Average Price, July 21, 63⅛

Promoters to Blame

WE have mentioned several times that the motion picture industry is rapidly becoming more stable financially and obtaining the recognition and confidence of the financial districts and investing public. The companies which have stock listed on the various exchanges publish their financial condition quite regularly. Any reasonable information regarding the progress of the companies may be obtained from numerous reliable financial sources. There are, of course, quite a number of companies whose stock is not listed about which information may be obtained.

Now that the industry is no longer considered as tremendously speculative from the investors' standpoint every effort should be made to keep it in esteem.

In a recent bulletin of the Financial Advertisers' Association, there was an article on frauds in the movie industry. This publication complimented the Hays organization on the stand it had taken against the promoters of mythical film corporations. The publication stated that "If more men in national prominence would take a decided stand and forcefully expose the bad situation and publicly express their support and cooperation with the Better Business Bureaus, the slogan 'Before you invest, investigate' would assume a position of importance to the investing public."

There is a lot of truth in this. It is not the picture business that is to blame but professional promoters. Every effort should be made to warn the public against these fake schemes. Money wisely invested in the picture business will give a good return. There are plenty of legitimate enterprises so bear in mind the Bureau's slogan, "Before you invest, investigate."

The Market

TOWARDS the end of this week the market had a slight reaction. Even Steel and General Motors eased off. Stocks have been quite active lately and in addition the condition in France made the professional speculators nervous.

Film Stocks, however, held up very well. The Average Price Index dropped only ⅛ of a point.

Two new highs for 1926 were recorded. Eastman Kodak went to 114⅜ and Stanley Company of America to 72.

The turnover in Eastman Kodak was not heavy, only 3,100 shares changing hands, but the stock was strong all week.

For the second consecutive week, Stanley Company of America hung up a new high price for the last two years. There was considerable activity in the stock and the price fluctuated from 67½ to 72.

Famous Players showed signs of activity and closed the week at 118.

Fox Film "A" and Loews, Inc., were actively traded in around the same prices as last week.

Warner Bros. showed strength, running up to 18 on July 21. This is the highest price for some time.

The Second Annual National

August **Greater Movie Season** 1926

Celebrating the Motion Picture's Thirtieth Birthday

P. D. C. Greater Movie Season Releases

FOR the start of Greater Movie Season, Producers Distributing Corporation has scheduled for release during August five productions that are illustrative of the diversified program this company has arranged for the 1926-27 season.

"Sunny Side Up," the first August release and also the first production starring Vera Reynolds, is an adaptation of the novel "Sunny Ducrow," by Henry St. John Cooper. The story deals with theatrical life and has its locale in London. Vera Reynolds in the starring role is supported by such well-known De Mille players as Edmund Burns, Sally Rand, Majel Coleman, Louis Natheux, Ethel Clayton, Zasu Pitts, George K. Arthur and Jocelyn Lee. The picture was directed by Donald Crisp, and produced at the Cecil De Mille studio.

The second August release is "Meet the Prince," a story spanning Russia and America, by Frank R. Adams, which was originally published in Munsey's Magazine under the title "The American Sex." Joseph Schildkraut and Marguerite De La Motte are the featured players, with Vera Steadman, Julia Faye, David Butler and Helen Dunbar in the supporting cast. This is a Metropolitan picture directed by Joseph Henabery.

The third August release will be the Metropolitan special "The Last Frontier," produced from the western epic by Courtney Ryley Cooper, with William Boyd, Marguerite De La Motte, J. Farrel MacDonald, Jack Hoxie, Mitchell Lewis, Gladys Brockwell, Frank Lackteen and Junior Coghlan, in an ideal all-star cast. The picture was directed by George B. Seitz with the principal action taking place on the great desert of Arizona. Approximately 2,000 Indians and several hundred cavalry men were employed in the production, and a thrilling buffalo stampede will be seen in the spectacular features of the story.

P. D. C. Beauties in Greater Movie Season releases—Vera Reynolds, left at top; Jetta Goudal, right at top; Marguerite de la Motte, lower left and Seena Owen, lower right.

The fourth release is the first Jetta Goudal starring vehicle "Her Man O' War," an adaptation of the story "Black Marriage" by Frederick Jackson. The action of this play is set back of the German lines during the World War, and it deals with the adventures of American soldiers held as prisoners by the German military forces. Frank Urson directed the production and William Boyd, Jimmie Adams, Grace Darmond, Kay Deslys, Frank Reicher, Mikhael Vavitch, Robert Edeson and Junior Coghlan are in support of the new De Mille star.

The final release for the month is "The Flame of the Yukon," from the famous story of the same title by Monte Katterjohn. As the title indicates, the story is set in Alaska, with Seena Owen, Arnold Gray, Matthew Betz, Jack McDonald, Vadim Uraneff and Winifred Greenwood in the principal roles. This production is a Metropolitan picture directed by George Melford.

Get In On This Greater Movie Season Contest

THE GREATER MOVIE SEASON Contest, one of the features of the Greater Movie Season Celebration, this year will be run by newspapers with a circulation of more than three and one-half million, daily. According to newspaper standards that means more than ten million readers each day through the month of August.

The contest calls for the identification of twenty stars and motion pictures and for a letter on "Why I Like Motion Pictures." It has a number of circulation-building features that have made it attractive to newspapers throughout the United States.

The first national prize is a trip for two around the world in the Red Star liner Belgenland. The second prize is a trip for two to the Sesqui-Centennial exposition from the winner's home town. Other prizes include radios, books, and kodaks, while several cities are offering local prizes of trips to Bermuda or West Indies on the Royal Mail Line and trips to Niagara Falls on the Lehigh Valley.

The latest list of newspapers that are conducting the contest is:

Ann Arbor, Mich., Times News; Atlanta Constitution; Atlantic City Press and Union; Battle Creek, Mich., Inquirer-News; Boston American; Buffalo News; Camden Courier; Caro, Mich., Advertiser; Chicago American; Columbus Dispatch; Cincinnati Times-Star; Columbia, Tenn., Herald; Dallas News Detroit Times; Grand Rapids, Mich., Herald; Houston Chronicle; Jacksonville, Fla., Journal; Hutchinson, Kas., Herald; Indianapolis News; Jackson, Mich., Citizen-Patriot; Little Rock News; Los Angeles News; Louisville Courier-Journal and Times; Marion, Ind., Leader; Memphis News-Scmitar; New Orleans Item; Oklahoma City Oklahomian; Owosso, Mich., Argus-Press; Pontiac, Mich., Press; Philadelphia News; Providence Bulletin; Salt Lake City Telegram; Saginaw, Mich., News; Shawnee, Okla., News and Tulsa World.

At least ten additional newspapers are expected to be added before the contest begins.

Exhibitors are organizing rapidly and getting their campaigns going, now that the time for the celebration begins. Communities are setting the date for the opening as best suits local conditions. Some cities will begin on August 1st, while others will begin their campaigns later in August.

W. M. James, president of the Motion Picture Theatre Owners of Ohio is leading the Columbus campaign with P. J. Wood, business manager of the organization, acting as general chairman.

Word comes from Spokane that every theatre in that city is in the campaign, of which R. A. Grombacher is the director.

Buffalo is all set to put on a rousing drive with all cities within thirty-five miles of that city joining in the celebration.

Jack Carroll, of Fay's Theatre, is heading the Providence, R. I., campaign. Boston is under way with Judge Albert J. Brackett as general chairman.

Smaller towns are organizing by the hundreds. The news has spread by word of mouth from exhibitor to exhibitor that the Greater Movie Season Campaign last year increased business for all the theatres that went into it. That is the reason why a great many communities that did not take part last year are celebrating with enthusiasm this year. It increases business—and exhibitors know it.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Free Shows Hit Nebraska Theatre Men

Moving Picture World Bureau, Omaha, July 19.

WHEN a manufacturer spends millions in advertising to standardize his product and to make the public understand that his brand stands for quality, someone always jumps in and gives it away or sells it at half price just to draw the multitude into his store. Picture men have a similar grief. Nebraska and Iowa exhibitors are especially agitated over the growing evil in these two states of merchants individually or collectively furnishing free picture shows to draw the crowds to their town.

Oh, what a time the business man does have in this world. The hardware wholesaler, however, laughs at the exhibitor and says, "What have you to growl about? Look at me. I have the house stocked full of Gillette safety razors for which I have a right to expect a legitimate price, and recently the manufacturer placed them in thousands upon thousands of drug stores in the country where they were given away free with a 35-cent tube of shaving cream."

One Omaha manager of a big wholesale hardware house with a house full of Gillette razors, told a movie man last week that he had read the Gillette ads in the daily papers and was going down to the drug store to get one for himself free with a tube of shaving cream.

"True," he said, "I have the house full of these safety razors, but I cannot take them out of stock for my own use for nothing the way I can get them at the corner drug store."

The jeweler says to the exhibitor, "What have you to kick about? Look at the big clock manufacturers who put millions of alarm clocks into the drug stores, hardware stores, grocery stores, cigar stores and other places to sell for 69 cents or to be given away as premiums."

Free shows were recently flourishing at Weston, Neb.; Shenandoah, Ia.; Storm Lake, Ia.; Pickerell, Neb.; Lebanon, Neb.; Liberty, Neb.; Kearney, Neb.; Hazelton, Ia.; Granger, Ia.; Hastings, Ia.; Barneston, Neb.; Belden, Neb.; Blanchard, Neb.; Bennington, Neb.; Bradyville, Ia.; Blue Springs, Neb.; Burke, South Dakota; Council Bluffs, Ia.; Elliott, Ia.; Duning, Neb.; Firth, Neb.; Falls City, Neb.; Glenville, Neb., and other points.

Local exchanges contend that in these cases reels are being shown which were bought before May 1, when the new contract went into effect prohibiting the use of reels for free shows. The only answer around here seems to be that the situation may improve after all the old reels bought before May 1 have been shown.

If, however, the situation should not improve, then, well, it will be up to some Moses of business to arise and bring the solution. Even as the poor hardware man with a house full of safety razors is waiting for his Moses to deliver him from the 10,000 drug stores giving away safety razors with a tube of shaving cream.

THEATRE NEWS

C. H. Wert has opened his new Opera House at Farrar, Ia. F. F. Carwood is the new owner of the Wonderland at Bradgate, Ia. He bought it from C. A. Burris. Becker & Birdsall have taken over the Auditorium at Ashland, Neb. E. W. Miller, Dunlap, Ia., has bought the Lyric at Walnut, Ia. The Orpheum at Ottumwa, Ia., has been bought by Mr. Millasack of Cedar Rapids, Ia. William Berry has bought the Menlo at Menlo, Ia., from A. D. Pichor. A. A. Dearmin has bought the Victory at Sheffield, Ia. S. E. Cleveland has bought the Cosmo at Canfield, Ia. A. R. Thelander has bought the Auditorium at Osmund, Neb.

Cook Warns Kansas Theatre Managers

Moving Picture World Bureau, Kansas City, July 20.

THE fact that many buildings in Kansas have been closed recently because of violations of the state fire ordinance necessitates a warning to exhibitors, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. In 1925 Kansas exhibitors, combatting non-theatrical enterprises, were greatly responsible for the passing of a state fire measure which made the exhibition of pictures in churches, schools and similar places almost impractical. Improperly constructed booths have caused several buildings to be closed of late and exhibitors should take heed, warns Mr. Cook.

A POSER

A. F. ("Peck") Baker, manager of the Electric Theatre, Kansas City, Kas., is still wondering where they get the material for goose-liver sandwiches, he said this week.

A THRIFT HINT

Exhibitors of Kansas and Missouri have been advised by C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, that an appreciable amount of money is being needlessly spent in return film shipments by exhibitors. When a film is shipped out by an exchange the shipping clerk frequently, through error, pastes excess postage on the shipment. The exhibitor, not questioning the accuracy of the amount of postage, places the same amount on the shipment for its return, according to Mr. Cook. "Have it weighed," advises Mr. Cook.

PROJECT DELAYED

The necessary diversion of an alley between Grand avenue and McGee street at Thirteenth street in Kansas City is causing opposition among property owners and lessees which threatens the $2,500,000 Fox theatre project.

THEATRE NEWS

The Orpheum Theatre, Parsons, Kas., is the latest house to be added to the string of Glenn W. Dickinson. The house was purchased from R. W. McAleer, the sale price not being revealed. The new Mainstreet Theatre at Marysville, Mo., will be opened by C. R. Cook next month. A move is under way to construct a theatre in Mokane, Mo., although details are lacking, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; G. L. Stapp, Lyceum, Platte City, Mo.; Laurence Breuninger, Laurence Amusement Company, Topeka, Kas.; S. E. Wilhoit, Jefferson Theatre, Springfield, Mo.; C. R. Cook, Mainstreet, Marysville, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

OLD STUNT WORKS

C. P. Davis of the Best Theatre, Parsons, Kas., had a serial to start the other day and he spent several nights wondering what would be the most effective exploitation campaign. Finally he "gave up" and decided to resort to the old stunt of admitting all children in free the first night. The result proved more beneficial than any campaign that he has staged recently.

NEW PROJECTORS

New Motiograph projectors have been installed in the Baier Theatre, Kansas City, owned by H. J. Baier; the Mainstreet Theatre, Marysville, Mo., owned by C. R. Cook, and the Shaefer Theatre, Edgerton, Mo., owned by Abe Shaefer.

New Free Show Problem in Dayton, Ohio

Moving Picture World Bureau, Cincinnati, July 19.

DAYTON, OHIO, exhibitors, who have organized to wage a fight on free moving pictures which are exhibited in some twelve local parks seven nights a week under auspices of the City Welfare Department, now find that pictures are likewise being shown quite frequently at various club meetings, thus offering another source of competition. This, however, is considered negligible as compared with the park showings.

BUY THEATRE SITE

Cincinnati interests, headed by Louis Drach, president of a local industry and director of the Neil Hotel, Columbus, Ohio, have purchased a site in Columbus, with a fifty-five foot frontage on Front street, directly in rear of the Neil Hotel, upon which it is believed a picture theatre will be erected. The deal was negotiated by Samuel L. Lipp and Ben L. Heidinsfeld, legal advisors for the Keith interests in this section, who intimated that the site was acquired for the purpose mentioned.

IMPROVING ORPHEUM

The Sun-Murray Amusement Co., Lima, Ohio, of which G. Bettes is president, is making extensive alterations and repairs to the Orpheum Theatre in that city.

FLOWER CRUSADE

The Cincinnati Times-Star in collaboration with Ned Hastings, manager of Keith's, Cincinnati, recently put on a flower crusade in which local youngsters were requested to bring bouquets to the lobby of the theatre to be distributed by the Times-Star shut-ins of the city. Before distribution the bouquets were judged, the first prize being an entire box for the picture, "The Still Alarm," with every youngster contributing receiving a single admission ticket.

ENTERTAIN BOYS

Managers Silvers and Turberg of the Palace Theatre, Hamilton, Ohio, were hosts to the city newsboys recently at a showing of Reginald Denny's "Where Was I?"

MRS. SCHWALM ILL

The many friends of genial Jim Schwalm, assistant manager of the Rialto Theatre, will regret to learn of the illness of Mrs. Schwalm, which will likely keep her confined in bed for several months.

Smalley's Recipe for His N. Y. Success

Moving Picture World Bureau, Albany, July 20.

WILLIAM SMALLEY of Cooperstown has a chain of a dozen or more picture theatres in New York State simply because he keeps his eyes open to opportunities and never lets a chance go by of making his houses as entertaining as possible. For instance, during the last few weeks Mr. Smalley has had three marriages on the stages of his theatres in connection with the exploitation of a certain picture. The only trouble with the proposition proved to be the smallness of the theatres, the crowds packing them to the doors. At the present time, Mr. Smalley is responsible for the making of local pictures in a couple of his towns, putting on a contest a week or two in advance, to determine who will take the leads in the pictures. For six nights, portions of the scenes are taken on the stage with a four-day run of the picture following its completion. At his house in Delphi, during a big local celebration, he brought into town three cameramen and the pictures later shown attracted a capacity audience everywhere. Mr. Smalley is also using prologues, and declared only last week that a well staged prologue proved a better business getter than the sort of vaudeville a small town exhibitor could afford.

KIDDING THE PEOPLE

Jake Rosenthal, during the recent hot spell, used Japanese lanterns in decorating his lobby and then arranged an electric fan so that they swayed back and forth. When asked the reason for the fan, Mr. Rosenthal declared that the swaying lanterns kidded the people into thinking that it was cooler than it really was.

THE OUTDOOR LIFE

Walter Roberts, manager of the Troy Theatre, is a bit romantic these days as he talks of moonlight on the water and similar things. Mr. and Mrs. Roberts are occupying a cottage this summer at Burden Lake, near Troy, which accounts for the romance. Mr. Roberts enjoys a swim every morning and declares that he never felt more fit than at the present time.

A JOKESMITH BUSY

There seems to have been a kidder around the Lincoln Theatre in Troy during the past week. Someone suspended a tag on Ben Stern's Ford coupe, which is generally parked in front of the theatre. The placard called attention to the fact that the car could be bought for $89.14. The car is a pretty good looking one and inside of ten minutes there was a crowd around the automobile, taking a peep at the engine, while others sought out Mr. Stern and asked him if he would accept a check. Mr. Stern lost no time in yanking the card from his machine.

NEARS COMPLETION

George Roberts, old-timer, who is changing one of the halls in Albany into a picture house, expects to have things in shape to open by Labor Day. At least, it will cost the contractors $50 a day for every day they run over August 15.

GOLDEN QUITS HOSPITAL

Good news reached this section last week in the announcement that Jake Golden, manager of the Griswold in Troy, has been able to leave the hospital in Boston, where he has been confined since last January, and is now in the mountains further recuperating. He hopes to be back on his job by the forepart of September. During one of the hottest days last week, Mike McGrath of the Troy Theatre was taken to a local hospital, and operated upon for appendicitis. He is on the road to recovery.

CUTS AD COSTS

Bill Benton of Saratoga Springs is saving money on his newspaper advertising in Glens Falls these days. No sooner did he acquire the Empire in Glens Falls, placing him in command of the situation, than he cut his newspaper advertising to half, but reached just a smany persons as before.

EXCHANGE APPOINTMENTS

Matt Moran of Coxsackie was the first exhibitor to visit the Fox exchange in its new quarters in the Film Exchange Building. Bert Gibbons, who has been connected with the Pro-Dis-Co exchange, became manager of the Bond exchange here last week. O. R. Rieffel, of Buffalo, one time manager of the Fox exchange here, is back in town as a salesman at the Paramount exchange. J. J. Connors has severed his connections at the F. B. O. exchange and returned to his home in Cambridge.

DEVELOPING A CIRCUIT

Charles Sesonske, former owner of the Grand in Johnstown, but who is planning a chain of houses in Northern New York, was in town during the week. According to rumor, he is to acquire one of the leading theatres in Watertown, which will form the nucleus of his chain.

INSTALLS MUSIC

W. H. Linton of Utica, better known as "Pop," whose new theatre is proving a veritable gold mine, plans to do a whole lot in the way of exploitation during the fall and winter months. Mr. Linton is a great believer in good music and has installed an exceptionally fine orchestra in his theatre.

Northwest Gets Two More

Moving Picture World Bureau, Minneapolis, July 21.

TWO important deals were closed by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben) last week. One of these was the purchase of the Apollo Theatre in Winona, Minn., from Byersteadt Brothers & Hodge. The purchase practically ends competition in Winona, as the other two theatres in Winona are controlled by the Winona Amusement Company, in which Finkelstein & Ruben have an interest. The other deal was the purchase of the Strand at Sioux Falls, S. D., from Jay Dundas. F. & R. already owns the State in Sioux Falls and Mr. Dundas will operate them jointly. Fred Niles, who has been managing the State, is slated for transfer to some other city.

NEW OWNERSHIP

The Elgin Auditorium at Elgin, N. D., which has been operated by Jacob Balliet, has been taken over by the M. W. A. Lodge, which has appointed a committee to manage it. J. J. Miller, J. O. Kranick and O. H. Underwood are on the committee.

TWO A WEEK

H. A. Stewart, manager of the Auditorium at Grandin, N. D., has announced a summer schedule of two shows a week.

ADD A THIRD

Mr. and Mrs. Gus O'Toole, who operate the Crystal and Walhalla at Crystal, N. D., have purchased a theatre at Cavalier, N. D.

STELZNER DIES

Otto C. Stelzner, one of the pioneer theatre owners in the Northwest, died recently at Frazee, Minn. At one time he owned the Star Theatre, one of the first picture houses in North Minneapolis. He served for several terms as secretary-treasurer of the old Northwest Exhibitors' Association. He is survived by a wife and two children.

MORE THEATRE NEWS

A new theatre is being built at Jackson, Minn., by Frank Matuska. It will be called the State and will seat 500. The McCarthy Theatrical Enterprises of Fargo, N. D., have purchased the Swinging Door Theatre at Dawson, Minn. They plan to remodel it and reopen it as the Grand. Construction has been started on a $1,000,000 Saxe theatre at Oshkosh, Wis. Saxe already operates the Majestic and Grand Opera House in that city. B. F. Parsons has started a new theatre at Springfield, Minn., which will probably be ready to open by September 1. The theatre will seat 420 and cost approximately $25,000. Mr. Parsons, who is one of the youngest exhibitors in the Northwest, already operates the Strand at Springfield.

"SLIPPERY SLIM" IN SERIAL

Victor Potel, elongated film comedian who was the creator of Slippery Slim, famous cowboy character in the old Essanay comedies about ten years ago, again plays a humorous cowboy in "The Bar-C Mystery," a new Patheserial starring Dorothy Phillips. Potel's pal in putting over comedy moments in the serial is Billy Bletcher, who is almost as short as Victor is tall.

New Orchestra Conductor in Buffalo

Moving Picture World Bureau, Buffalo, July 20.

HERBERT STRAUB, well-known Detroit conductor, who made such a favorable impression when he visited Shea's Buffalo Theatre as guest conductor a few weeks ago, has been engaged as permanent conductor of the symphony orchestra at this big Buffalo house. He will assume his new duties on July 25. Harry Wallace, who has been conductor at Shea's Buffalo, will return to his old post at Shea's Hippodrome, where he directed the orchestra for many years. Leonard Blandin, who has been leading the ensemble at the Hippodrome, will go to Shea's North Park as conductor there.

HAYNES ARRIVES

William A. Haynes, formerly manager of the Fox Theatre in Philadelphia, has arrived in Buffalo to assume the management of the Lafayette Square Theatre. Mr. Haynes originally hails from Detroit, where he managed the Harmony Theatre. He succeeds Fred M. Shafer, who leaves for the Middle West to manage a chain of theatres.

BIG TURNOUT FOR CELEBRATION

Buffalo's part in the celebration of the thirtieth anniversary of the motion picture industry promises now to be broader in scope than any past event in local theatrical history. Theatres throughout the city and surrounding district have entered into the spirit of the occasion in a manner that assures the success of the venture. Al Beckerich presided at a meeting on July 22 at which complete reports were made on activities up to the present. Chairman Ben Wallerstein of the parade committee announces that the following will assist him in arranging various carnival features: Fred Zimmerman, J. Kelly, Elmer C. Winegar, George E. Williams, Jim Wallingford and William Morris. This committee will work in conjunction with the "stunts" committee, of which Colonel Howard F. Brink is chairman. The two committees will soon submit a plan which is expected to comprise the greatest demonstration of its kind ever held in Buffalo.

TO PICK PAGEANT BEAUTY

George T. Cruzen, manager of the Palace in Lockport, N. Y., is getting lots of publicity through his local contest to select the most beautiful girl to represent Lockport in the beauty tournament in Atlantic City in September.

"Ben Hur" Opens in Ottawa August 19

Moving Picture World Bureau, Ottawa, July 20.

THE Canadian premiere of "Ben Hur" is scheduled for Ottawa, Ont., where it has been booked for the Ottawa Auditorium, an amusement hall seating 10,500 persons, starting August 19, as an attraction for the Ottawa Civic Centenary celebration to be held two weeks in August. To secure the big production, Manager Claire Brunton of the Auditorium made a special trip to New York to interview Metro-Goldwyn-Mayer officials.

FORCING BUSINESS

After making a summertime hit with theatregoers through adopting a split-week policy with admission prices reduced 10 cents, Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, decided to resume the presenting of six acts of vaudeville along with the film program, which includes a feature, news weekly and short subjects. When the new policy went into effect Manager Franklin cut the vaudeville from six to five acts, but he is now giving 'em the extra act at the same prices. The theatre is holding its own despite summer heat, outdoor sports and many people away from the city.

BISHOP IMPROVING

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, is making slow but sure progress in his fight to recover his health, although it will be several months before he will be on his feet again. Mr. Bishop collapsed just as he was preparing to take his annual vacation at the middle of June and he was rushed to the Ottawa Civic Hospital where it was found that his condition was serious. Ray Tubman of the Capitol Theatre, Hamilton, Ontario, has been acting manager of the Ottawa Regent during Mr. Bishop's absence.

PHOTODROME LEASED

The Photodrome Theatre, a long-established house in the downtown section of Toronto, has been leased by R. Hyland to Messrs. Applebaum and Ulster of Toronto for ten years.

VISITORS

H. M. Thomas of Winnipeg, Western Division manager for Famous Players Canadian Corp., has been visiting the Toronto headquarters of the company to discuss booking and other plans for the numerous theatres in Western Canada controlled by Famous Players. Mr. Thomas stopped off in Chicago to study presentations in leading theatres there. Earle C. Hill of the Capitol Theatre, Winnipeg, also visiting Chicago in search of ideas.

Detroit's Michigan to Open August 15

Moving Picture World Bureau, Detroit, July 21.

DETROIT'S largest and most ornate theatre, the Michigan, will open on August 15, according to announcement from the John H. Kunsky Enterprises. This theatre, situated in the heart of the downtown section, was started more than one year ago and is now rapidly nearing completion. It was built under the joint partnership of Balaban & Katz of Chicago and the Kunsky forces here. The Michigan will seat about 5,000. The rental is $250,000 a year, or approximately $5,000 a week. All of which goes to point how the picture industry has developed to a stage where nothing seems impossible.

BALABANS IN TOWN

Three of the Balaban brothers, associated with the Balaban & Katz firm, now financially interested in the John H. Kunsky Enterprises here, were in the city last week for several days to look over the new Michigan, also to look over a number of sites on which new houses are contemplated.

BANDITS UNCAUGHT

Bandits who robbed the Miles Theatre of $1,500 last week are still at large. As Vincent Potter, house manager, and the doorman carried the receipts from the box office on the main floor to the manager's office, the robbers covered them with guns, forcing them inside the office. Inside they encountered the telephone operator, whom they locked up with two girl ushers in the dressing room. They took the money from Potter and then ordered him to open the big safe. While he was complying with the demand, the robbers were frightened by a noise outside and fled. The safe contained $12,000.

RICHEY ORGANIZING

H. M. Richey, general manager of the M. P. T. O. of Michigan, made a trip through the state last week, calling upon various exhibitors in connection with the Greater Movie Season campaign. After a series of conferences with leaders, he announces that more money than ever before is to be spent by exhibitors and the state organization in getting the drive squarely before the public.

ARLINGTON MOVES

News comes from Grand Rapids that Harvey Arlington, for many years manager of the Orpheum in Grand Rapids, has severed his connections with the Butterfield organization and has joined the Fitzpatrick & McElroy company. Arlington was in Detroit last week stopping off on his way back from Pittsburgh, where he was called by the death of his mother.

SHAFER JOINS BROTHER

The Henry S. Koppin chain of theatres has expanded so rapidly within the last year that Mr. Koppin is now devoting his time to building up a strong organization. A few days ago he signed Fred Shafer, former manager of the Lafayette Theatre, Buffalo, to take over an executive position. Fred is a brother of Walter Shafer, who is general manager for Koppin. Additional office space has been taken by the firm in the Barlum Building.

Pittsburgh's Olympic Sold to Davis

Moving Picture World Bureau, Pittsburgh, July 19.

THE Harry Davis Enterprises, Pittsburgh, Harry Davis, president, announces the acquisition of one of Pittsburgh's finest theatres, the Olympic, in the heart of the downtown section. On August 2 control of the Olympic passes from The John Eichleay, Jr., Company to the Davis Enterprises. The house will be operated under the personal direction of Mr. Davis. Thousands of dollars will be expended to embellish the theatre.

FROM THE HEART

"Bill" Finkel of the Colonial and Arcade Theatres, Southside, postcards from Atlantic City as follows: "Just forgetting for a few weeks about the cares and worries of our great industry in this remarkable resort."

VISITORS

Among the out-of-towners visiting here the past few days were H. L. Stahl, Oil City, and John Maloy, Altoona.

Western Theatre Sales

The rapidly expanding Western Enterprises have acquired the Gem Theatre of Sheridan, Wyo., from Tom Kirby and are reported to be ready to close for two more theatres in another large city of the Denver territory. Tom Kirby has owned and operated the Gem in Sheridan for a number of years. After selling out he immediately bought the Elks Theatre of Worland, Wyo., from J. W. Corder, who also operated the Temple Theatre of Cody, Wyo. Orin Milburn, well-known Burlington, Col., jeweler, has bought a half interest in the Midway Theatre of that city from H. G. Mork, owner of the theatre.

Several Managerial Changes in Chicago

Moving Picture World Bureau, Chicago, July 20.

S. C. CLAGGETT has resigned as managing director of the Calo Theatre of the Ascher circuit and will soon announce his new connection. George Moore has resigned as manager of the Chateau at Broadway and Grace street and has been succeeded by Harry Swan, who has been looking after the Ascher interests at the Adelphi during the past few months. Ralph Redmond, who has been assistant manager at the Portage Park of the Ascher circuit, has been advanced to manager of the Calo, succeeding Mr. Claggett.

ANOTHER FOR PIRTLE

S. E Pirtle has added another theatre to his circuit with the opening of the Capital at McLeansboro, Ill. The new house seats about 500 and is modern in every way.

ARAGON OPENS

The new Aragon amusement building, at Winthrop and Lawrence avenue, of the Karzas circuit opened last week to capacity business. At a pre-showing more than 2,000 theatrical people and their friends were the guests of Andrew Karzas, head of the circuit. M. Anderson is manager and Al Sobler is publicity manager.

CHANGE POLICY

Beginning this week Samuel Kahn and his jazz orchestra will be featured at the Central Park Theatre. It will become a pre-release house for the west side of the city, south of Madison street.

ORPHEUM HOME SOLD

The City Hall Square building opposite the City Hall on Clark street, near Randolph, and housing the Palace Theatre of the Orpheum circuit, has been sold to Edward M. Bertha and Edward B. Woolf to James O. Heyworth and his associates. The Orpheum circuit will vacate the house this fall and transfer their de luxe shows to their new theatre at Randolph and LaSalle streets, that will open about September 1.

BONDS SELLING

H. Schoenstadt & Sons is offering to investors $2,700,000 first mortgage serial gold bonds on their various theatres. The bonds are guaranteed by Herman Schoenstadt and his two sons, Henry and Arthur, who are active in the management of the theatres. The American Bond and Mortgage Company of Chicago is offering $900,000 first mortgage 6½ per cent. bonds on the Senate Theatre at Madison and Kedzie avenue. They are personally guaranteed by Harry Lubliner and Joseph Trinz in addition to the security of the property. They are also offering $16,750,000 worth of bonds on the new Marbo Theatre at 4106 West Madison street, Chicago.

LOCAL ENTERPRISE

Citizens of Crystal Lake, Ill., have organized a company to build a picture theatre. Polka Brothers' circuit will lease the house for twenty years.

COONEYS SELL OUT

Cooney Brothers has withdrawn from the Capital Film Exchange on Wabash avenue, having sold its interest to Henry Ellman and John Mednikow.

HIGHWAYMEN CAPTURED

Two highwaymen who held up the Fort Armstrong Theatre at Rock Island, Ill., and secured several hundred dollars, were captured by a hastily organized posse of citizens a short time after the robbery.

San Francisco Theatres Change Ushers

Moving Picture World Bureau, San Francisco, July 17.

BOY USHERS have been installed in the Granada and St. Francis Theatres, succeeding the girls who have held forth in these houses since wartime. The new system was installed under the direction of Charles L. Stoddard of Chicago, who came to the Pacific Coast for this purpose. More than 1,000 boys were interviewed to secure the fifty being used in these two Publix theatres.

PERSONAL APPEARANCES

Manager Nat Holt of the Granada Theatre, San Francisco, is busily engaged in arranging programs for fall which will include the personal appearance of many screen stars in connection with the showing of their pictures. George Beban, with a company of twenty-eight, will be here in August, and Gilda Gray will follow in a few weeks.

VISITORS

Recent visitors on San Francisco's Film Row have included George Roy of Reno, Nev., who is arranging to expand his interests in the Sagebrush State; Jack Ryan, who maintains headquarters at Vallejo, Cal.; T. H. Theller, of Yreka, Cal., who is seeking a location for another house; Clay Powers of the Strand Theatre, Dunsmuir, Cal.; Ed. Miller of the Miller Opera House, Williams, Cal., and Paul Weiss of the Vista Theatre, Rio Vista, Cal. H. C. Oastler, of the American Theatre, Winnemucca, Nev., is expected shortly at San Francisco on his annual vacation. He is one of the few exhibitors in this territory who close their house for a month during the summer in order that vacation may be enjoyed to the fullest.

CHARLES CLARK DIES

In the death of Charles Clark, of Clark & Nell, owners of the Isleton Playhouse, Isleton, Cal., which occurred recently at Sacramento, the industry of Northern California lost one of its most popular exhibitors. Mr. Clark was taken ill with appendicitis and rushed to a hospital at Sacramento, but passed away shortly after arriving there. His passing is a cause of genuine grief, as he had formed many deep friendships in the ranks of the industry through his genial nature and high business ideals. He was a young man, not yet out of his thirties, and leaves a widow and a young daughter. In addition to his theatre duties, he was cashier of the Bank of Istleton.

REESE BUYS ORPHEUM

The Orpheum Theatre, Lakeport, Cal., has been purchased by L. M. Reese, formerly of Daly City, from B. B. Jones, who has conducted this house for years.

NEW MANAGEMENT

The Woodland Theatre, Woodland, has been leased from Mrs. T. H. Dixon by Mulligan & Ryan. Mrs. Dixon has returned to Knight's Landing.

Joseph Green Foils St. Louis Burglars

Moving Picture World Bureau, St. Louis, July 21.

WHEN he saw a burglar's look-out standing in front of his theatre, the Ashland, 3520 North Newstead avenue, St. Louis, Mo., on July 11 after he had closed the house for the night, Joseph Green, manager of the theatre, called the police. They found that an attempt had been made to open the safe, which contained some $500 in receipts.

TO ENLARGE STAGE

Fred Wehrenberg plans an addition to the stage of his Melba Theatre on Grand boulevard at Miami street. The addition will be two stories high, 30 by 60 feet, and cost about $26,000.

ENLISTS FIREMEN

William Goldman, owner of the Kings Theatre, on Kings Highway Boulevard, north of Delmar Boulevard, has put the entire St. Louis Fire Department to work selling tickets for "The Still Alarm," which will open an engagement at the Kings on July 24. In return, Goldman plans to finance the establishment of a Training School for Firemen.

VISITORS

Out-of-town exhibitors seen along Picture Row during the past week included: T. M. Francis, Charleston, Ill.; John Rees, Wellsville, Mo.; Messrs. Josephson & Finklestein of Kansas City, Mo., who operate the Grand Theatre at Mexico, Mo.

Wm. H. ("Bill") Rudolph, Fox supervisor of exploitation, now building up the department.

Cleveland Revival Season Ends Soon

Moving Picture World Bureau, Cleveland, July 20.

THE Stillman concludes its summer season on July 25. The painters and decorators will hold open house there for two weeks and then the regular season will be opened on August 1 with the UFA production, "Variety."

NEW LOEW MANAGER

Management of Loew's Mall Theatre last week passed from the hands of E. J. Murdock to Myron Eynon. Murdock resigned to accept a similar position in the West.

PLAYING THIRD WEEK

Phil Spitalny, orchestra director of Loew's State Theatre in Boston, is now in the third week of his "return" engagement at the Allen. He is to play a fourth week there and then return to Boston. Rubinoff, the Allen's leader, is playing a short engagement in St. Louis.

CHANEY DOMINATES

Two Lon Chaney pictures were the center of interest on the local Rialto last week. "The Road to Mandalay" was and still is the attraction in the Allen, while Universal's reissued "Outside the Law" was offered in B. F. Keith's Palace. The latter picture did a very fair business, but "The Road to Mandalay" proved an exceptional draw.

Along Exchange Row

With the Men Who Sell the Pictures

Chicago

Moving Picture World Bureau, Chicago, July 21.

Lester Strum, Detroit manager for Metro-Goldwyn-Mayer, was a business visitor in the Chicago market last week. Among the film executives seen along Film Row last week were James R. Grainger and Clyde Eckhardt of the Fox forces.

BEAUMONT RESTING

Harry Beaumont, vaudeville booking manager for the Ascher circuit, is spending a few weeks at Excelsior Springs, Mo.

GOLF WINNERS

Among the winners along Film Row in the tournament of the film folks were Aaron Jones, first; Ascher Levy, second, and R. E. Beck, third, in the low gross, 36 holes. Ted Meyers, Jimmy O'Connor and Mort Singer of the Orpheum circuit for the low net, 36 holes. Frank Ishmael, Frank Schaefer and Fred Mortman, low net, 18 holes, number one course, and C. E. Beck, L. A. Rozelle and L. W. Alexander low net, 18 holes, second course. For the low net foursome, 36 holes, Max Ascher, Lew Newhafer, Ben Cohn and L. A. Rozelle of the Ascher circuit walked away with the silverware and best scores for the event, while holes in two were made by C. B. O'Neill, Ascher Levy, W. C. Brimmer, Mort Singer, Tom Greenwood and M. Shearer. Shearer also made the great number of birdies. In the putting contest L. W. Alexander of Universal was first, Harry Graham, second, and Frank Schaefer, of the Crystal Theatre, third.

Minneapolis

Moving Picture World Bureau, Minneapolis, July 21.

L. J. Blumberg, branch manager for Warner Brothers in Minneapolis, has named Miss Alice Lamborn as his secretary. Miss Frances Greenberg, who was formerly Mr. Blumberg's secretary, is now secretary for A. H. Fischer, district manager for Warner Brothers.

CONVALESCENT

Reno Wilk, Warner Brothers' salesman in northern Minnesota and North Dakota, is recovering from a bad case of tonsilitis.

THE SECOND THEFT

A. H. Fischer, district manager for Warner Brothers, parked his car in St. Paul the other night. It was stolen by a St. Paul youth who raced through the streets at 70 miles an hour with a gun squad behind him, and who was seriously wounded in the chase. Mr. Fischer's car was stolen once before by Twin City auto thieves.

BLUMBERG HURT

L. J. Blumberg, branch manager for the Warner Brothers exchange in Mineapolis, sprained his ankle some time ago, but has just been able to put aside his crutches for a cane.

St. Louis

Moving Picture World Bureau, St. Louis, July 20.

Tom McKean, manager of F. B. O., announces that the entire series of Gold Bond Pictures has been sold to Skouras Brothers and will play day and date at the Grand Central, West End, Lyric and Capitol Theatres.

Calvin C. Brown, vice-president in charge of sales for F. B. O., accompanied by C. E. Penrod, district manager, was a visitor to the local F. B. O. office. Another unexpected visitor to F. B. O. was Bob Custer, the western star. He met many of the exhibitors of the city and made personal appearances at the Hudson, Senate and Casino Theatres, where his pictures were being shown.

Kansas City

Moving Picture World Bureau, Kansas City, July 21.

Pathe exchange employees this week are "celebrating" the fact that their exchange is in fourth place in the national contest for summer play dates. F. J. Swiercinsky has been appointed Northern Kansas representative for the Warner Bros., branch, according to Joe Levy, branch manager. G. L. Sullivan, traveling auditor for Warner Bros., departed for Omaha after making an audit of the Kansas City books. J. J. Curran, veteran along Kansas City's film row, has resigned as First National representative to become representative for Metro-Goldwyn, he announced. "Red" Jones, Educational branch manager, came in from the territory with several thousand dollars worth of business. W. P. Bernfield, city salesman for Warner Bros., has resigned, his future plans being indefinite.

BUSINESS GOOD

Intense heat did not slow up business any on Kansas City's film row last week. E. S. Lowery, who has been associated with several Kansas City exchanges, has accepted a sales position with thte Kansas City Associated Exhibitors branch. Max Milder and L. L. Reamy, office representative and district representative, respectively, for Fox, were Kansas City visitors. Miss Ruby Brooks of the F. B. O. branch has closed up her desk and departed on a vacation.

PERSONALS

Sam Black, in charge of the sales at the P. D. C. branch, was back on the job after a week's vacation in St. Louis. Gey C. Davis, United Artists representative, returned from a successful fishing trip in Arkansas. William M. Wood, Fox representative, decided to play the role of a hunter on his vacation. Vern Gladden, Fox bookkeeper, will follow suit next week. R. R. Thompson of Metro-Goldwyn is the elated—not merely "proud"—father of an 8-pound baby boy.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, July 19.

Edward Wheeler, former local film man, and now a resident of Cleveland, Ohio, made his first visit here recently since two years ago. "Eddie" is getting along famously in the Ohio city, acting as publicity director for the Standard Film Service Company, as well as photoplay editor for the Cleveland Times.

San Francisco

Moving Picture World Bureau, San Francisco, July 19.

Norman Westwood, Universal exchange representative at Shanghai, China, was a recent visitor at San Francisco. He says that Shanghai has become the Hollywood of the Orient and that there are now fifty Chinese companies operating there, using Chinese directors, camera men and actors.

WEIR A VISITOR

J. L. Weir, division manager of the Producers Distributing Corp., was a recent visitor at San Francisco, conferring with Manager M. E. Cory.

PLAN PICNIC

The social organization of the San Francisco Universal Exchange held a highly successful meeting the middle of July and plans were launched for a picnic to be held in September.

FRIER WITH ASSOCIATED

Edward Frier, for some time two-reel comedy salesman for Pathe, has been appointed booker for Associated Exhibitors by Manager William Meade. The booker's place with Pathe has been taken over by William Englen.

STAFF REVAMPED

Having taken on a lot of new film, Floyd St. John, of the Co-operative Film Exchange, has revamped his selling staff and has sent the new force on the road. Stewart Riese is covering the Greater San Francisco field, J. W. Davis is visiting exhibitors in the cool coast territory, while Jack Marpole is making the rounds of the Sacramento and San Joaquin Valleys.

Denver

Moving Picture World Bureau, Denver, July 19.

The semi-annual election of officers of the Denver Film Board of Trade resulted in all officers being re-elected for another term. Joseph H. Ashby, First National manager, is president; R. J. Garland, Metro-Goldwyn-Mayer, is vice-president; A. P. Archer, Educational, is secretary. Duke W. Dunbar was retained as corresponding secretary, treasurer and general counsel. The offices of the Film Board of Trade and Arbitration Board were recently removed from 919 Foster Bldg. to 503 Midland Savings Building, Denver, Colo.

E. E. Harris, special sales representative of J. T. Sheffield's Columbia Exchanges of Denver and Salt Lake, beside his "transportation." Sheffield is providing autos for the members of his organization, each of which carries the Columbia trademark in gold letters on both doors and the name "Columbia Exchanges" lettered on the spare tire cover.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

New York Responds to Exploitation as Quickly as Small Town Patrons Do

TWO weeks ago this department pointed out that big town managers failed to use exploitation to develop their business to the fullest extent. It was argued that the neighborhood house in a large city could do as well with exploitation as the small town theatres. As though in reply comes a report from the Pathe Exchange of a double stunt worked at Warner's Theatre, right on Broadway, in connection with The Devil Horse. It was what some might consider a typically small town stunt, but it got over in the heart of Broadway just as surely as it would in a five or ten thousand town.

It did not set the entire town talking, for it takes a lot of excitement to stir up six million people, but it got enough attention to make business for the picture in the hot weather, and if it filled Warner's with pay patrons, the rest of the town does not matter.

For Pen and Pencil

Two of the tabloid papers were selected for the co-operation, and the drawing stunt was laid off to the Graphic and an essay contest to Sally Joy Brown of the News. Of course the tabs really are not newspapers. They are a species of wart on the journalistic countenance, but they have lots of readers and these readers are precisely the sort who will respond to a picture like this. This does not, of course, mean that The Devil Horse will not appeal to the intelligent. It is merely that it also appeals to the low grade of intelligence that finds literary nutriment in these scandal sheets.

The Graphic has a children's department run by "Uncle George" and George announced that any child was eligible to compete for the prizes either by drawing a picture of Rex or writing about Rex or any other horse they knew of.

To kill two birds with one stone, the prizes were a set of Our Gang dolls to the girl winner and an Our Gang sweater to the boy who did the best work. The smaller cut shows the winners and the "Uncle George."

Ten single dolls and ten Our Gang umbrellas were given the next best boys and girls with 100 passes for the runners-up. These were for a specified matinee when Our Gang handkerchiefs were presented.

All of this got a two weeks run in the Graphic with pictures of Rex and the gang and repeated mention of both Hal Roach attractions. It lapped over on the first three days of the run. It was cheap at a cost of three sets of dolls, a sweater and ten umbrellas.

AND it helped to make a brisk business.

In the News

In the News, the contestants were required to write letters telling why they should be given a pass to see the picture. One winning letter was printed each day during the run, and the contest was played up daily.

The strike of the I. R. T. subway employees killed a kiddie party to be given the child inmates of Bellevue Hospital. It had been planned to bring the youngsters to the theatre in auto-busses, but these were all commandeered for the passenger traffic too late to arrange for private cars. A party from the Hebrew Orphan's Asylum suffered a like fate, but there was one party from an East Side clinic that got plenty of mention.

It's all small town stuff and it was just as good on Broadway, N. Y., and all points in between.

Sixty children, all under twelve, participated in a Charleston Contest at the Imperial Theatre, Jacksonville, to help along That's My Baby and incidentally take down some $60 in gold offered as prizes.

Proved Press Book On Sandy Exploits

Taking a number of ideas from the Fox press book on Sandy got that picture over to a fancy business at the Lyceum Theatre, Winnipeg, and don't get the idea that it's cool in Canada this time of year, either.

The starter was a three-inch classified ad for a girl who looked like Sandy of the picture, with the suggestion that she could be seen in photograph in the lobby.

First off the girl hired was used to distribute the Flappers' Creed heralds, and then was told off to pose in a music store to help along the sale of ukeleles, the idea being based on a still of a flapper party in the picture.

When she wasn't otherwise engaged she shot out postcards with the imprint of rouged lips with copy for the picture.

Nothing very new, perhaps, but all sound work, and it helped to nudge up to the New Year's record.

THE DRAWING AND ESSAY CONTEST WORK AS WELL FOR BROADWAY AS IN THE STICKS

At the top are the winners of the Graphic contest on Rex in The Devil Horse at Warners' Theatre. On the right are a group of the prize winners. On the left are Bernard Smith, of Warners, and John Dacey, of the Pathe Exchange, trying to add to the decorative effect of the lobby display. Perhaps they were afraid the frame would fall over.

Cleveland Library Makes a Flash for Frontier

Cleveland Library On Flaming Frontier

"The Flaming Frontier" offered opportunity for quite extensive cooperation on the part of the Cleveland Public Library. In addition to book displays with stills and posters in the history and the fiction division, the numerous books connecting with this picture gave opportunity for a display in the east end street case, in the foreign literature division, where stills called attention to books on the West in French, German and Spanish and to United States histories in twenty-four languages. There were all in the Main Library building. Here also was a show-case filled with photostat copies of the New York Times and the New York Herald for July 7 and 8, 1876, containing the original accounts of Custer's last raid.

Many of the 26 branch libraries also carried displays as did the Cleveland Public Library Station in the department store of William Taylor Son & Company. Bookmarks listing stories, poetry, the characters and the times depicted in "The Flaming Frontier," were distributed in the main, branch and station libraries and in Keith's Palace Theatre, where the film was showing.

The stills used included Nos. 230-227-9-210-230a-186-248-228-25-233-57-115-108-69-75.

Trying It Out

Testing an exploitation idea for The Collegians, Universal's coming two-reel stories of college life, the New York office of Universal put five boys on the field at the Polo Grounds when the Giants were defending their claim to ninth or tenth place in an eight league race. The boys romped over the field before the game and in the interval of a double header.

They were dressed in ultra college fashion and carried pennants shaped banners lettered for the series. The banners were the only part of the outfit that cost money.

Private Torrent is Novel Perambulator

Credit Jay Merritt, of the Baldwin Theatre, Royal Oak, Mich., for a really new idea for a perambulator.

He put out a man dressed in slicker, southeaster and rubber boots and carrying an umbrella. There was no suggestion of advertisement to be seen. Under the slicker was a fountain syringe, with the tube running along the rod of the umbrella and through a slit in the top. Whenever the man pressed the bag with his arm a jet of water would spout into the air and fall on the umbrella.

Naturally enough people were curious and stopped to watch the private rainstorm, and when a crowd gathered the perambulator would hand out heralds announcing that he was dressed to avoid Ibanez's Torrent.

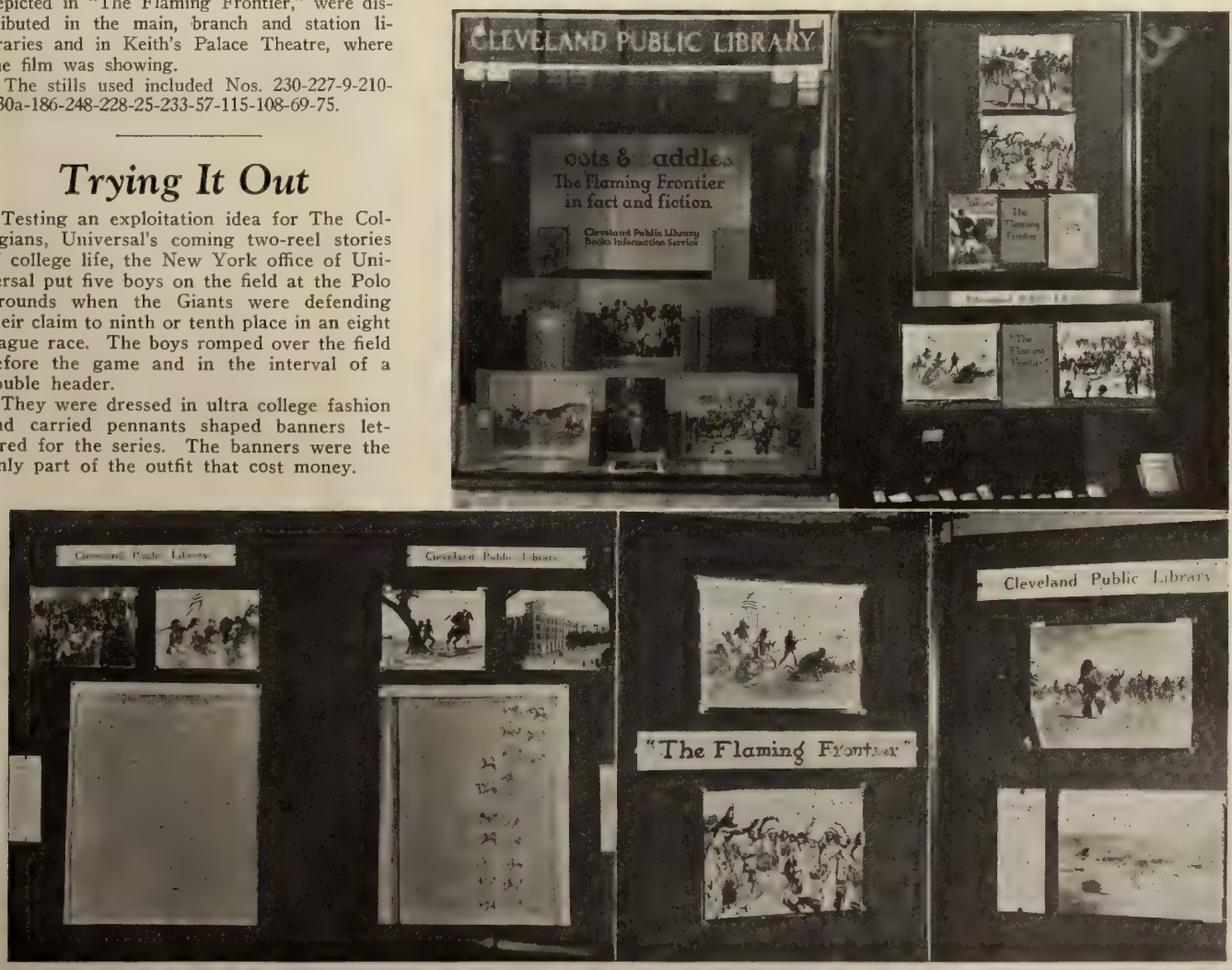
The idea made more noise than a steam calliope and cost very much less to put over.

Did It Well

Vandegrift, Pa., handled the ambulance stunt very nicely for The Cohens and Kellys.

Just before opening time the initial night an ambulance dashed down the street to the Casino Theatre and the interne hustled inside. Naturally the passers by stopped, particularly as the noise inside suggested that someone was pretty badly hurt. Then the stretcher was sent for and the crowd grew. Another ten minutes and a man was carried out of the theatre laughing and screaming as the interne sought to hold him on the stretcher. He was shot into the ambulance and just as the excitement reached its climax, a sign was broken out on either side reading: "He's gone crazy from laughing at the Cohens and Kellys."

Lon Ransdell, the Pittsburgh exploiter, also swiped the idea with a barrel of laughs, and he repeated the bathtub idea in which cut-outs in tubs in a plumber's window invited to "have a splashing good time."



FOUR OF THE DISPLAYS PLANNED BY INA BREVORT ROBERTS FOR THE FLAMING FRONTIER. The Cleveland Public Library went to considerable lengths to help put over the Universal story because the Universal helped the library to sell history to its readers, and the library is always ready to ride in on the special interest accruing from a popular picture. The library sells circulation just as the theatre sells tickets.

Used a Bunch of Stunts on The Radio Detective

PUTTING ONE OVER ON THE RADIO DETECTIVE IN MEMPHIS

A bus filled with boy scouts was one of the day before stunts on this Universal serial, but only one of a number of good stunts planned by W. R. Allen. The best bet was a 1,200 boy scout parade to a previewing.

Plenty of Stunts On Radio Detective

Plenty of stunts helped The Radio Detective serial get over to a big start at the Majestic Theatre, Memphis.

Two weeks in advance, E. R. Allen plastered the town with stickers the size of a calling card and lettered merely The Radio Detective following this with circus heralds bearing the endorsement of the Chief Executive of the Boy Scouts of America.

The day before the opening the various Scout troops paraded to the theatre for a private view of the first instalment, about 1,200 boys turning out. Backing this twenty crack scouts wig-wagged a message from the Mayor of Memphis to the Mayor of Marianna, Ark., and relayed a reply. As Marianna is about fifty miles from Memphis and across the Mississippi, this was a regular stunt and the papers played it up for all it was worth.

Boy Scouts drove around town in a bus the night before the opening, as shown in the cut (which also gives the house front), and the bus company is carrying paper for the serial in all its stations within a fifty-two mile radius of Memphis.

Various troops will take turns carrying for the serial on the eve of each instalment.

As a side product a clown with a radio antennae rubed a crowd waiting for the finish of a seven-day endurance ride.

As a result of this effort, The Radio Detective is as solid as a rock in Memphis.

Used Novel Setting For His Style Show

Deciding on a style show for Irene, Theodore Davis, of the Best theatre, Parsons, Kans., laid off the cost to a local store, paying only for the setting and an enlarged orchestra. The store supplied the costumes and the models, and did a lot of extra advertising.

So far this is old stuff, but Mr. Davis used a different setting for his show. With some spare lumber he built a bridge across the rear of the stage and faced this with slaps which the saw mill was glad to lend him.

The girls entered on the bridge, stepped off onto a revolving platform and made one complete revolution before leaving the stage. Eleven girls were used, some of whom were leaders in the junior set.

Mr. Davis put over a special Style Show Section in the Saturday edition of the paper just before the opening, selling enough advertising to show the newspaper a profit, and in return for this enterprise a roto on Irene was folded into each section.

Two Colors

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a postcard for Moana done on a mimeograph in two colors. His registry is so good that he plants a rose on the girl's hair as neatly as though it had been done on the press. The title and theatre are in red with the rest in blue, including a bust of the girl and a sufboat. It is an excellent job.

Simple Setting

Mitlon H. Kress, of the Riviera Theatre, Knoxville, Tenn., got an effective prologue for We Moderns at a small cost. He put a saxophone quartet in the basket of a cigar shaped balloon, supposed to be a Zeppelin, with a girl dancer to contribute the action. It carried out the idea without costing more money than it was worth. The money went into the bank.

Kress, by the way, is one of the graduates of the first class in the Publix school, and he sends in a batch of stuff that proves he knows what he is about.

Joseph L. Marentette, of the Milane theatre, Sanford, Fla., figured that bombs and red fire would fit in with Behind the Front, but he did not pass the idea along and in consequence the whole town came running. He sold seats to the early ones and asked the remainder to come later in the run.

Not exactly new, but it has not been used lately.

Hand Picked Babies

Pat McGee tied the News to That's My Baby at the Criterion Theatre, Oklahoma City. He went to several photographers and obtained their prettiest baby pictures.

These were printed in the News with cash and ticket prizes to the parents who recognized their offspring. The photographers supplied the names to guard against duplicate claims, and for a very little cash and a few tickets Pat got them to talk themselves into the theatre.

GEORGE REA'S DISPLAY ON LIGHTNIN' IN COLUMBUS, GA.

To get it all in, the display was grouped, but naturally the banner did not blanket the entrance at showing times. The broad sweep of the landscape sells the suggestion of an outdoor story and it appeals through its excellence, as well.

Baltimore House Adopts Panel Style

Sells Miss Costello To Sell Sea Beast

Knowing that The Sea Beast would come to the Fulton Theatre, Jersey City, Arnold S. Rittenberg played up the earlier appearance of Dolores Costello in Bride of the Storm to put her over.

DOLORES COSTELLO
BRIDE OF THE STORM
The romantic drama of a girl held prisoner in a lighthouse off the coast of China by cruel men, who plan for their gain to have her marry an idiot boy. Here is a story of fierce, elemental passions and rushing force—one of the most exciting photoplays produced in months. It was brilliantly directed by J. Stuart Blackton. And it is lavish in oriental color and spectacular beauty. Cast includes Johnny Harron and Sheldon Lewis.
FULTON TODAY AND TOMORROW FULTON
Additional Feature: George Walsh in "The Prince of Broadway"

SELLING A NEW STAR

You will notice that about half of this space is given to Miss Costello, who is underlined as "Who scored a sensational triumph as John Barrymore's Leading Lady in The Sea Beast."

This works two ways. It sells Miss Costello in her earlier showing, and it paves the way for greater interest in the larger production through the interest she engages.

It not only made for much extra business, but it conserved all of that interest for a coming production.

Incidentally it makes a very pretty display in a four sevens, with an excellent play-up for both star and title. Lots of compositors would have sought to set much of this in capitals and would have ruined the space, but Rittenberg marks every line to run as he wants it, and they had to follow copy. We think Mr. Rittenberg has done exceptionally well with this.

This State Space Gets Over Strong

When Warners State theatre, Pittsburgh, started out, it used over-large spaces, apparently feeling that a new house had to get on the map. Of late, possibly because of the hot weather, the spaces have been cut down, but the display value has not been materially reduced. This space is only 100 by 2; about a two sevens, and yet it has just as much display value as the earlier splashes, and it stands out just as well in the space. This is because the State has adopted a distinctive style. Most of the theatres go in for black type and cut appeals. The State uses a heavy title, but keeps the sub-features and even the house name as light as possible, and the drawings are all light in line. And because they are so different from the others, they have an individuality. There is not very much to the figure in this display, but it leads up to the spirited war scene above, and that is what constitutes the attractor. Most staff artists would have used at least half a bottle of ink on a scene like that. It would have been as black as a thundercloud, but here the entire scene is so light that the title stands

ABOUT TWO SEVENS

up through with almost white space value. These State displays would be a liberal education to some art departments, but probably the lessons will be ignored. But if you have the misfortune to have your own house artist who makes his pen sketches with a spoon, show him these and ask him to reform.

The Rivoli Adopts The Striped Layout

If your memory is good you will recall that this layout originally came from somewhere in Massachusetts. We suggested that a heavier line would be effective, and Cliff Lewis obligingly tried the experiment in one of his spaces and demonstrated that a three point rule was better.

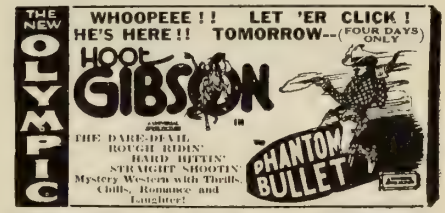
THE BALTIMORE ADAPTATION

The Rivoli theatre, Baltimore, has taken the idea and used it several times, but is doing it with the one point rule instead of the three. Apparently it is planning to make this a trade mark design, and it will work very well in this connection if it is desired to use about the same space each week. The design can be made permanent with mortises for the announcement.

This gives a fine layout for a separate announcement of the film and the lesser features or for vaudeville and pictures. It keeps them apart while not permitting them to be separated, and if regularly used, it will presently become so well known that the very appearance will suggest your house, but we would urge the use of three point rule in anything larger than a two column space. This is a four sevens, and in four columns the rule is a bit too light.

Gets a Good Flash In Limited Space

J. B. Whitney, of the Olympic Theatre, Buffalo, cannot take large spaces for his displays, and so he has to work harder in the spaces that are available. For Hoot Gibson in The Phantom Bullet he took a 30x2 for the previous day and a 40-line in the same width for the opening. The first is the Saturday evening shot, and the second from the Sunday paper.


THE NEW OLYMPIC
WHOOPEEE ! ! LET 'ER CLICK !
HE'S HERE ! ! TOMORROW--(FOUR DAYS ONLY)
HOOT GIBSON
IN
THE DARE-DEVIL ROUGH RIDIN' HARD HITTIN' STRAIGHT SHOOTIN' Mystery Western with Thrills, Chills, Romance and Laughter!
PHANTOM BULLET

2 FIRST RUN PICTURES
OLYMPIC
PROGRAM CHANGED SUN AND THUR
HE'S HERE ! ! NOW
A Rapid-Fire Western Mystery Thriller, Action, Thrills and Suspense ! !
HOOT GIBSON
A UNIVERSAL JEWEL PICTURE
IN
PHANTOM BULLET
ADDED FEATURE PICTURE "WOLFBLOOD" with an All Star Cast

TWO FOR HOOT

Both of these displays are good for their size, and probably sold as well as double spaces might have done. It is not a matter of size, but of prominence, and using mats Mr. Whitney gets the star and title over as well in a small space as he could in swelled spaces. The top cut is just over two inches deep and the other is about a three. In these small spaces he tells all he has to say. More would be a waste.

Most of these Western stars practically sell themselves. They do not require extended argument and a little emphasis on the action is all that is necessary. Mr. Whitney gets all this over very effectively.

Now is the time to hand out fans with your ad on.

Three Strong Single Figure Displays

You Cannot Beat It For Strong Display

This is not a very good cut in the announcement of Metropolitan theatre, Baltimore, for Why Girls Go Back Home, but even a faint cut cannot spoil this display.

A BRILLIANT SUCCESSOR TO "WHY GIRLS LEAVE HOME"
A COLORFUL STORY ABLAZE WITH THE LURING LIGHTS OF BROADWAY
WARNER BROS. PRESENT
"WHY GIRLS GO BACK HOME"
with
PATSY RUTH MILLER - CLIVE BROOK
The Drama Of The Kind Of Man Who Loves 'Em And Leaves 'Em
WARNER'S METROPOLITAN
NORTH AVE. AT PENNSYLVANIA

AN IDEAL LAYOUT

Baltimore runs largely to plan book three and four column spaces, filling in what space is left with more or less effective copy. Most of the effects are solid; generally a bit overcrowded.

That alone would make this an unusual display, but is good in its own right. This sells with a minimum of copy and a maximum of white space, but every word of the copy is planned to sell as well as an average paragraph and the Metropolitan has achieved the best display we have seen in a Baltimore paper in a number of years. The top bank ties to the original Warner success, the bank just above the panel clinches the effect of the girl's figure while the single line in the panel gives an added punch. This space is an achievement. Try this layout some time.

Makes Nice Layout With Cut Placement

W. R. McCormack sends in a very artistic display he made for the Luna Theatre, Lafayette, Ind., for Kiki, using a plan book cut. This looks as though it might have been drawn especially for this space, so well does it fit in, and yet it is an example of making a supplied cut fit the space.

Some of the background seems to have been routed out to let in the prices, and yet this does not impair the value of the cut in the least, and this placement gives him plenty of room to use the sales talk from the campaign book.

This is a three tens, but for the opening day he used a four twenties with a large half-tone and a small line cut. We are

NICELY DONE

sorry we have not room for this, too, but it would come too far down the page.

Mr. McCormack uses little original copy, for he realizes that if the press book copy is good it is as good as he can do, so he saves effort for more necessary job, but he has a nice appreciation of the best, and it is as much of a triumph to get a good display from the supplied material as to write your own.

He has promised to send in more samples, and we hope that he will, for he makes highly intelligent use of the material given him.

Free Pencils

J. P. Harrison used his allotment of pencils on The American Venus to sell the picture to the teachers in the public schools. The remainder were given the students in the three local commercial colleges, with cards praising the production at the Hippodrome Theatre, Waco, Texas.

But the big push was a local presentation with a number of socially prominent girls in a singing and dancing revue.

Light Outline Has Attraction Values

Probably if the artists in some employments took for approval such a cut as was used by the State Theatre, Pittsburgh on The Love Toy, they would get their immediate dismissal, for a lot of art managers would feel that such light lines would never get over. There is very little detail and practically no black. It is the reverse of heavy, and yet week after week the State produces precisely this sort of display and gets the first consideration from the readers because it is the only space on the theatrical page that is different from the others. It not only has a distinct display value, but it gives added display to the title and star names because these are brought up in heavy, contrasty letters. This is a regular layout from the State, and we have yet to see one of these displays that cannot get attention over anything else on the rather black Pittsburgh

LIGHT BUT EFFECTIVE

pages. The art form has become practically a trade mark and regular readers know that it is the State space before they even see the signature. This is only about a two sevens. Usually the drop is greater, but this is ample to get a very nice display. This is particularly noticeable because the extra features have been set in light Roman instead of bold face, and get more distinction because of that fact.

Spelling Out Mike

Because the police feared that the streets would be littered, they sought to restrain Elmore Heins, of the Jefferson Theatre, Roanoke, Va., from handing out letter-cards on Mike, but when they saw that these cards were carefully treasured, they let him go ahead and put out 16,000, very few of which reached the sidewalk. Each card carried one of the letters of the title and an explanation of the stunt. There were 500 key cards, which in this instance was the letter I. The others were divided between M. K. and E. They were handed out by girls dressed in overalls and it took them three days to get them all out, most of the key cards being reserved for the last day, though a few were given out the earlier sessions.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

HEARTS AND FISTS. Star cast. An extra good picture—fair patronage, but pleased. Tone, good. Special, no. Appeal, ninety per cent. City 23,000. Draw middle and working classes. Admission 10 and 25. Ed. C. Curtis, Bijou Theatre (365 seats), Greenville, South Carolina.

HEARTS AND FISTS. (5,438 feet). A good human interest story of the big timber lands of the North. Has a lot of action and fighting. Old Dan Mason contributes an excellent bit. Stars, John Bowers and Marguerite de la Motte. Draw general class, city 15,000. Admission 40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

SKYROCKET. (7:350 feet). Star, Peggy Hopkins Joyce. I spent a lot of money and time to get them in, arranging with big department store to model his latest style dresses, using eight of the most beautiful girls of the town. Good crowd first day. Joyce looks old, acting bad; very ordinary program picture. They are selling it too high. Special, no. Appeal, none. City 10,000. Admission 10-20 and 30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

F. B. O.

ALL AROUND THE FRYING PAN. (6 reels). Star, Fred Thomson. Another good picture from F. B. O., and went over fine. Had several good compliments, and everyone was well pleased. Thomson pictures seem to be getting better. Made a little money on this one. Don't hesitate to buy these pictures, as they will please western fans anywhere. Good tone. Appeal a hundred per cent. Yes for Sunday, no as special. Draw general class, town 600. Admision 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ALL AROUND THE FRYING PAN. (5,329 feet). Star, Fred Thomson. Just as good as any Western. The kids go wild over Fred, and grown-ups semed to be pleased with. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter. Pennsylvania.

FLAMING WATERS. (6,951 feet). Stars, Mary Carr and Malcolm McGregor. This is another of F. B. O.'s good pictures. Exceptionally good story and has a lot of thrills at the last. Advertise this and you will make some money on this one. Tone, very good. Sunday or special, yes. Appeal, ninety per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wyona, Oklahoma.

FLAMING WATERS. (6,951 feet). Star, Mary Carr. Fine picture. F. B. O.'s Gold Bond. Mary Carr is very popular here. Many thrilling scenes in this picture. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

HANDS ACROSS THE BORDER. Star, Fred Thomson. The best Fred ever made. A couple more like this and Mix will be a star of the past. Ran Pathe News and Standard Comedy. It was some show. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 896. Draw small town and rural class. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thomson. Pretty good, Fritz, but I didn't knock 'em dead with it. Didn't know why unless the long green is short. Tone, good. Sunday, yes. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

> We send these tips to help you judge picture performance intelligently.
>
> They are dependable information because we are unbiased and just.
>
> We need your help as much as you need ours.
>
> Join our ranks! Help us.
>
> OUR GANG

KING OF THE TURF. (6,210 feet). Star cast. Very good. Last reel is a real horse race and very thrilling. Great audience appeal. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

KING OF THE TURF. (6,210 feet). Star, Patsy R. Miller. A real Saturday night show. Pleased young and old. This was well cast and acted. We had a very good print on this. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

KING OF THT TURF. (6,210 feet). Star, Patsy Ruth Miller. This is a good picture and should go good anywhere. We didn't make expenses, as we had all kinds of opposition the first night. Will say buy this one and advertise and you should get results. Tone, good. Sunday, no. Special, yes. Appeal, hundred per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. A good picture of the melodramatic type that is sure to please any type of patronage. Tone and appeal, good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. A fair picture of newspaper story. Not a special, but a good program entertainment. Miners own of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

MIDNIGHT FLYER. (6,030 feet). Star, Cullen Landis. A good name but picture nothing unusual. Cullen Landis too small to play the part. Bad judgment on the part of the producers. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr. Castle Theatre (400 seats), Havana, Illinois.

NON-STOP FLIGHT. Star cast. Very nice entertainment. Plenty of excitement. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 2,250. Draw general class. Admission 10-25. A. J. Jenkins, Community Theatre (490 seats), David City, Nebraska.

NON-STOP FLIGHT. A fair picture. Three days to ordinary business. Draw general patronage, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THE NON-STOP FLIGHT. All star cast, but all the stars were unknown. One of F. B. O.'s Gold Bonds, and it is a pippin for those who like melodrama. Plenty of good acting and world's of action, with several thrills that made 'em sit up in their seats. Some rich comedy to lighten the heavy moments and some splendid photographic shots from an aeroplane. Little town men, this pie is made for you to serve. Advertising fine. Tone, fair. Sunday, yes, here. Special, not quite. Appeal, very strong. Town about thousand. Draw all types. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PARISIAN NIGHTS. (6,278 feet). Stars, Lou Telegen and Elaine Hammerstein. Fast action to this picture, which was a little gruesome in places—but!—that is what the average little town audience WANTS. Not a knock was heard, and some who saw this picture the first night were on hand early the second night to see it over. This is good entertainment. Fair tone. Strong appeal. Yes as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Lousisiana.

First National

BLUEBEARD'S SEVEN WIVES. (7,274 feet). Star cast. This pleased well and the comedy injected in it was clever. Best picture I ever saw Lyon in. Keep the good work up, Ben. Many good comments on same. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

BLUEBEARD'S SEVEN WIVES. (7,274 feet). Star, Blanche Sweet, Ben Lyon. Just a fair picture; overdrawn. Scenes stretched until it becomes tiresome. Title the best thing about the picture. Fair tone. Not much appeal. No for Sunday or special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,100 seats), Quincy, Illinois.

CLASSIFIED. (6,927 feet). Star, Corinne Griffith. Didn't get to see this one myself, but the bunch were wild about it. Had more compliments than on any other picture of this class in a long time. They said the comedy and acting were fine, and that it was Corinne's best picture to date. Tone, okay. Special, no. Appeal, good. Town 3,000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

CLASSIFIED. (6,927 feet). Star, Corinne Griffith. Some said it is the best Corinne has ever made. Anyway, it pleased the majority of a poor attendance. Failed to draw owing to first hot weather of season. They'll come out in greater numbers after they get used to the heat. Splendid entertainment, nicely directed. Advertising accessories: Fair. Tone, okay. Sunday, yes, here. Special, yes. Appeal, good. Town about thousand. Draw all types. Admission 10-25; 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DARK ANGEL. (7,211 feet). Star, Vilma Banky, with Ronald Colman. This is a very good picture. Both the stars are exceedingly good. Tone, okay. Sunday or special, yes. Appeal, ninety per cent. Town 896. Draw small town and rural class. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

ELLA CINDERS. (6,540 feet). Star, Colleen Moore. This is a very good Moore subject and on account of being produced from the famous comic strips will do good business anywhere. This feature did better than "Irene" and pleased all who saw it. Boost it and it will pay you well. Tone, good. Appeal, 100 per cent. Yes for Sunday and spe-

cial. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

FURY. (9 reels). Star, Richard Barthelmess. This is an old picture, but a dandy fine one at that. Pleased most every one who saw it. Didn't make much on this one for business has been absolutely rotten this week. Don't be afraid to buy this one as it will go over any place. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

GALLOPING FISH. (6 reels). Star, Syd Chaplin. This is a good comedy-drama and will bring in the crowds. I would advise any exhibitor to run it on a Saturday night, if possible. Advertise this picture and you will get results. Tone, Okay. Appeal, 90 per cent. No for Sunday or special. Draw all classes, town 300. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

GRAUSTARK. (7 reels). Star, Norma Talmadge. A very good picture, but did not take here. Will probably do for the larger places. Photography on this very poor. Had a tent show for opposition, so didn't take in enough to pay film rental. The few who saw the picture thought it very good. Good tone. Appeal, 75 per cent. Yes for Sunday and special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HIS SUPREME MOMENT. (8 reels). Star, Blanche Sweet. A first rate program picture and went over very nicely. Think every one was very well pleased. This picture should go good most anywhere and would say to buy it. Good tone. Appeal, 80 per cent. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LOST WORLD. (9,700 feet). Star cast. Beery, Hughes, Stone, Love. Wonderful photography, excellent entertainment, priced right. You can't go wrong. Play it. Everybody satisfied. Tone good. Appeal, a hundred per cent. Yes for Sunday and special. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

MADEMOISELLE MODISTE. (6,230 feet). Star, Corinne Griffith. Not near so good as her other offerings this year and failed to please my patrons. This picture will, of course, get by on the star's name, but the title means positively nothing. Bue sure you don't promise them a "Classified" in this subject. Special, no. Appeal, ninety per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PACE THAT THRILLS. (6,911 feet). Star, Ben Lyon. Just ordinary program. Nothing to rave about. Tone, good. Sunday or special, no. Appeal, sixty per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

PAINTED PEOPLE. (5,700 feet). Star cast. This picture is fine. Would have drawn better if it had a different title. Tone, fair. Sunday, yes. Special, no. Appeal, eighty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

Fox

THANK YOU. (4,900 feet). All star cast. Very, very good and pleased all. Would recommend it for all type theatre. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 412. Draw farmers Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

THANK YOU. (4,900 feet). All star cast. Very good; pleased all classes. Story fine, follows the play closely. Good tone and appeal. Yes for Sunday, no as special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,100 seats), Quincy, Illinois.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. Best western to date. Suited negroes greatly. Jim, the janitor, liked it and we asked him for reports to find out how the negroes liked it. Town 412. Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

TONY RUNS WILD. Star, Tom Mix. This is an excellent Mix subject and wherever he is popular this one will do good business. Mix goes big in my houses, consequently this one went over fine. Advertise the horse, Tony, in this one, as well as Mix. Appeal, 90 per cent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

TRIP TO CHINATOWN. Star, Earle Foxe. A stage play picturized. Therefore, the second night's flop has an excuse. Must have been a scream on the stage, but as a film it did not bring many laughs. Tone, okay. Sunday, yes. Special, no. Appeal, weak. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WAGES FOR WIVES. (6,600 feet). Not much. About twenty-five per cent. got up and left before it was nearly out, but it was a Fox special. Enough said. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

WHEN THE DOOR OPENED. Star cast. Very good Fox picture. The best one of their so-called specials we have had this year. It will please, and has lots of action. Doubtful tone. Appeal, 85 per cent. No for Sunday. Nearly a special. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neloa, Iowa.

FELLOW FINGERS. (8,994 feet). A poor picture. Don't see how Fox gets the idea to call this a special. Poor business. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. The picture would be fair for some one else but not for Tom. I drew well, but Tom's following were greatly disappointed. Get back into straight westerns, Tom. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Metro-Goldwyn

THE BARRIER. (6,480 feet). Star cast. Another Metro-Goldwyn that pleased one hundred per cent. Take a tip, boys, Metro-Goldwyn has the pictures, every one a winner, no lemons. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 1,000. Admission 10-25. C. R. Saff, New Radio Theatre, Correctionville, Iowa.

BARRIER. (6,480 feet). Star cast. This is a very good outdoor picture from the Rex Beach novel by the same name that pleased all my patrons and did a very satisfactory business. This picture will stand advertising and you can promise them a good show with this one anywhere. Special, yes. Appeal, ninety per cent. Town of 6,000 Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE BARRIER. (6,480 feet). Star, Lionel Barrymore. Surely was not what Metro-Goldwyn-Mayer has boasted it to be. Acting is very good, but story lacks the necessary fundamentals of a great picture. Will satisfy—that's all. Business just fair. Fair tone and appeal. No for Sunday or special. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

HIS SECRETARY. (6,423 feet). Star, Norma Shearer. As nice a little comedy-drama as you could wish for. Miss Shearer is fine, as well as the rest of the cast. All in all, a clever little picture which should please everyone. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Good program picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 500. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre (250 seats). La Jara, Colorado.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. A fair program, but not so good as some of her other pictures. Mae is a nice star and, if worked right, can entertain. She will stand real direction and story, as she is capable of big things. Tone, okay. Sunday, yes. Special, no Appeal, seventy per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Castle Theatre (400 seats), Havana, Illinois.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. Some say this is disappointing, but we don't agree. It came out good for us. Tone, O. K. No for Sunday or special. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

MERRY WIDOW. (10 reels). Star, Mae Murray. This is a real picture. You must boost it to get them in, but it will please

Tom Mix has Tony, the wonder horse, with him in the J. G. Blystone production, "Hard Boiled," which he has made for William Fox.

the majority. No for Sunday, yes as special. Draw all classes, town 3,000. Admission 10-35. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

MERRY WIDOW. (10 reels). Stars, Mae Murray, John Gilbert. This may have been a big special at one time, but it flopped here. Did not pay expenses. Tone not so good. Fair appeal. Sunday, no. Might have been a special. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. A very pleasing picture. It served to please most everybody. Tone, O. K. Appeal, 90 per cent. Yes for Sunday and special. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Here is another entertainment that hits on all four. Beautiful to look at, some comedy, very good story, handsome star, well acted. Don't be afraid of it, boys, it's all there. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

MIDSHIPMAN, (7,498 feet). Star, Ramon Novarro. The best picture we have played in weeks, but the poorest business in months, probably due to playing at a holiday week-end, when everybody goes to the fireworks displays or goes on the road. "The Midshipman" is excellent in every respect, much better than "Classmates," a similar story of West Point life, which is for West Point what "Midshipman" is for Annapolis. Tone, O. K. General appeal. Sunday and special, yes. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

MIKE. (6,735 feet). Star, Sally O'Neil. Not up to what they claim, but it will please and that it what we are all really after. Yes as special. Draw all classes, town 3,000. Admission 10-35. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

MIKE. (6,735 feet). Star, Sally O'Neil. A nice program. Sally O'Neil a comer if played and directed properly. You can promise a clean comedy drama and please. Picture is not a special, but has a catchy title. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Town 3,600. Draw general type. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MIKE. (6,735 feet). Star, Sally O'Neil. Fine comedy, on which we enjoyed good patronage. Tone and Sunday, O. K. No as special. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

Paramount

HE'S A PRINCE. Star, Raymond Griffith. Only fair. Small towns do not care for Kings and Queens even in fun. Not up to Ray's standard. Sunday or special, no. Appeal, fair. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats) Montpelier, Idaho.

IN THE NAME OF LOVE. (5,904 feet). This is a fair program picture. Beery is popular and is the mainstay in this picture. Fair tone. Appeal 80 per cent Yes for Sunday, no as special. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. A great travel picture of especial interest to the product of the "ould sod." Story not so much, and needs a good two reel comedy to balance the show. Tone, okay. Sunday, yes. Special, no. Appeal, average. Town 300. Draw rural type. Admission 15-30; Specials 15-40. Chas. W. Lewis, I. O. O. F. Hall, (250 seats), Grand George, New York.

KISS FOR CINDERELLA. (9,621 feet). Star cast. Rotten. They will walk out on this one and to think that it is in ten reels. Sure got stung good on this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. This is some picture. Pleased everyone and did a nice business. If Dix can keep up the reputation he has gained in this picture and in Womanhandled he will be a real drawing card soon. It just missed being a world beater as a comedy. Would have gone better with a better title. Several of the late Dix pictures have had bad box office titles. Tone, okay. Special, no. Appeal, good. Town 3000. Draw all classes. Admission 10-30. M. W. Larmour, National Theatre, (430 seats) Graham, Texas.

SPANIARD. (6,675 feet). Star, Ricardo Cortez. A real picture suitable for any audience. The small exhibitor can make money with this one. More like it please. Boost it. Tone, good. Sunday, yes. Special, almost. Appeal, ninety-five per cent. R. P. Mollohan, Grantsville Theatre, (250 seats), Grantsville, West Virginia.

SPANIARD. (6,676 feet). All star cast. A good picture but not much action. Will do for anybody. Acting all good and a good cast. Tone, good. Sunday, yes. Special, no. Appeal, good. City 13,500. Draw working class. Admission 10 and 15. G. M. Bartling, Favorite Theatre, (168 seats), Piqua, Ohio.

SPLENDID CRIME. (6,009 feet). Star, Bebe Daniels. A good show for a Saturday night. She is getting better with each picture. Had an awful storm that killed our business for us. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. Carl A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. The poorest Swanson picture I ever ran. The wrong kind of picture for Gloria. She was surely miscast this time. Good tone. Poor appeal. Yes for Sunday, no as special. Draw small town and farming class. Town 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

THAT'S MY BABY. (6,805 feet). Star, Douglas McLean. A knockout. Good for Saturdays in small towns and will please them all. It's a real show. Grab it. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THAT'S MY BABY. (6,805 feet). Star, Douglas McLean. A nice clean comedy drama for Sunday. About 75 per cent appeal. Paper good for your best trade, but punk for the others. Tone, good. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. Wonderful picture. Too bad they had to spoil it with the name. One of Dix's best pictures. Plenty of action. Good streak of comedy. Good picture with a poor title. Good tone and appeal. Yes for Sunday, no as special. Draw small town and country class, town 1,900. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. A 100 per cent picture. This man Mix is sure going strong. Almost as good drawing power as Meighan. Keep them coming. Tone, fair. Sunday, yes. Special, no. Appeal, hundred per cent. R. P. Mollohan, Grantville Theatre, (250 seats), Grantsville, West Virginia.

Pathe

HOT WATER. (5,000 feet). Star, Harold Lloyd. Good comedy but not up to the "Freshman" standard, but plenty of good laughs at that. Tone and appeal, good. Sunday, yes. Not a special. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

KIVALENIA OF THE ISLAND. Star cast. No good. Poor photography. Did not draw or please. Special, no. Appeal, none. Town 2,500. Draw town and rural class. Admission, 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

TREASURES OF THE VATICAN. Five reels of wonderful art-statuary, paintings, miles of corridors and building. Only pictures ever taken of the Vatican. Although our local priest boosted for it, we had a poor turnout, and one-half of audience didn't appreciate it. Should only be shown in churches and club meetings as it is too tame for theatres. Some of our young men went outside to smoke until our comedy came on. We lost money on it. Town less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre, (250 seats), Cloverdale, California.

A bit of charm from Universal's "Lazy Lightning," with Art Accord and Fay Wray.

Producers Dist. Corp.

FORBIDDEN WATERS. Star, Priscilla Dean. Can't understand why a producer would put such a picture on an exhibitor. Star has had her day—story nothing—and direction shamefully rotten. Tone, okay. Sunday, yes. Special, no. Appeal, thirty per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre, (400 seats), Havana, Illinois.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Begins quietly, but grows funnier as it proceeds until it becomes a riot of fun and thrills. The picture is of the same class as "Safety Last" with Harold Lloyd, but even better. Tone, good. Appeal, a hundred per cent. Suitable for any town, large or small. Draw suburban, all classes. George Lodge, Green Lantern Theatre, admission 10-20, Claymont, Delaware.

LOVE'S WHIRLPOOL. Stars, James Kirk-

wood, Lila Lee, Madge Bellamy. Not a big picture in any respect. But it had the peculiar quality of holding the attention closely all the way through. Acting of all the players was uniformly good, and I would rate it a good picture for any town. Suburban population. Draw all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

MADAME, BEHAVE. Star, Julian Eltinge. A good comedy, but the market has been flooded with this type of picture. One year ago it would have gone over. "Charley's Aunt" and Syd Chaplin's pictures have fed the public up on female impersonations. Fair appeal. No for Sunday or special. Draw all classes, town 6,700. Admission 10-25-35. Thomas Berta, Rialto Amusement Co., Rialto Theatre (1,266 seats), Rock Springs, Wyoming.

MILLION DOLLAR HANDICAP. (6,095 feet). Star, Vera Reynolds and Edmund Burns. A thrilling story of the turf. Cecil B. DeMille says Vera has all the essentials necessary to the screen's greatest star. She is cute as anything in this picture and does some splendid acting. City 10,000. Admission 10-25. W. E. Field, Rylander, Theatre, Americus, Georgia.

United Artists

AMERICA. (11 reels). Star, Neil Hamilton. It is a fair picture; had a tieup with it so it helped business somewhat. It is a good picture for Memorial Day. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 3,000. Draw working class. Admission 10-25. C. N. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

THE BAT. Star cast. A knockout picture. The play is the thing here. Standing room at every show. Go after it—but don't say much about cast; hasn't got any. Good tone, very good appeal. Yes for Sunday and special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,100 seats), Quincy, Illinois.

THE BAT. Star cast. A very good picture; a lot of new stuff in pictures, acting very good. Suspense is held to the very end. Released in the winter, would have been as big a hit as "Phantom of the Opera. The "Bat" make-up great. Good appeal. Yes for Sunday and special. Draw all classes, town 6,700. Admission 10-25-35. Thomas Berta, Rialto Amusement Co., Rialto Theatre (1,266 seats), Rock Springs, Wyoming.

Universal

SADDLE HAWK. (4,419 feet). Star, Hoot Gibson. A very good western, Hoot puts lots of action in this one. Small attendance, but all who saw were pleased. Fair tone. Appeal 85 per cent. No for Sunday or special. Admission 20-35. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

SECRETS OF THE NIGHT. (6,126 feet). Star cast. A mystery story that has some good comedy through it, and a different ending from most stories of that kind. Sunday or special, no. Appeal, eighty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.

SECRETS OF THE NIGHT. (6,126 feet). Star cast. A darn good show. Good tone. Appeal a hundred per cent. Yes for Sunday, no as special. J. J. Parker, Cozy Theatre, Merom, Indiana.

SKINNER'S DRESS SUIT. (6,887 feet). Star, Reginald Denny. Denny goes good all time; but this did not seem to please as did "What Happened to Jones." Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw merchants and farmers. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Oklahoma.

SKINNER'S DRESS SUIT. (6,887 feet.) Star, Reginald Denny. A fine picture with two good leads. Everybody pleased. Laura LaPlante is sure easy to look at. Tone, good.

Charming in Universal's "Her Big Night" is Laura La Plante.

Sunday, no. Special, almost. Appeal, hundred per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

SMOULDERING FIRES. (7,356 feet). Star cast. This picture is all right. Pleases your patrons and that is all you want. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.

STILL ALARM. (7,000 feet). Star, Helene Chadwick. Good fire picture. Good entertainment. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, (490 seats), David City, Nebraska.

STILL ALARM. (7,000 feet). Star cast. The best picture of fires and the fire fighters that has been done. It has a heart interest story that would be good without the fire stuff. A scene of men escaping from a burning building along a narrow ledge is remarkable. None of the characters are particularly outstanding. Draw general class, city 15,000. Admission 40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

STILL ALARM. (7,000 feet). Star, William Russell. This is above the other fire thrillers in every respect. Pleased our audience. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw merchants and farmers. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Alabama.

STORM BREAKER. A very good picture. Just above program schedule. Good tone and appeal. Yes for Sunday. Draw merchant-farming classes, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

STORM BREAKER. Star, House Peters. One of the weaker Jewels for this year. Picture well patronized but did not please. Tone, no. Sunday or special, no. Town 3,300. Draw merchants and farmers. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Oklahoma.

THE TEASER. (6,300 feet). Stars, Laura La Plante and Pat O'Malley. Very good comedy. La Plante pleased our crowd immensely. She is quite a favorite with our folks. Tone, good. Sunday or special, no. Appeal, ninety per cent. Town 200. Draw farmers. Admission 10 and 20. J. M. Blanchard, Community Theatre, (175 seats), Lone Rock, Iowa.

Warner Bros.

OTHER WOMEN'S HUSBANDS. (6,721 feet). Star, Monte Blue. Not much to it. Suitable for a part of double feature program. Certainly not one of Monte Blue's or Marie Prevost's best pictures. Title and cast should draw them. Fair tone. No for Sunday or special. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

RED HOT TIRES. (5,452 feet). Star, Monte Blue. A red hot action picture great for a Saturday showing. Print good. Tone and appeal, good. Sunday and special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SEA BEAST. (9,975 feet). Star, John Barrymore. Let us have more like this one and then nobody would kick. Tone, okay. Sunday or special, yes. Appeal, great. Town 9,000. Draw average type. Admission 10-20. Jos. S. Rapalus, Majestic Theatre, (800 seats), Easthampton, Massachusetts.

COUNTRY KID. Star, Wesley Barry. In a class by itself. Very pathetic at times. Teaches a real lesson. A good picture for any theatre. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. R. P. Mollohan, Grantsville Theatre, (250 seats), Grantsville, West Virginia.

Nick Thompson and Milton Sills in a scene from First National's "Men of Steel."

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

5,750 Feet

"The Lone Wolf Returns"—Columbia

Adventures of Fascinating Master-Criminal Once More Provides Exciting Entertainment

Crook Melodrama

Reviewed by C. S. Sewell

CAST:

The Lone Wolf	Bert Lytell
Marcia Mayfair	Billie Dove
Mallison	Freeman Wood
Morphew	Gustav Von Seffertitz
Liane	Gwendolyn Lee
Crane	Alphonz Ethier

Based on novel by Louis Joseph Vance.
Scenario by J. G. Alexander.
Directed by Ralph Ince.

SO POPULAR did Louis Joseph Vance's fiction character The Lone Wolf prove, that he wrote a series of novels dealing with his exploits, several of which were transferred to the screen and proved big successes. The newest, "The Lone Wolf Returns," just produced by Columbia Pictures Corp., offers excellent entertainment for the excitement-loving picture fan.

The Lone Wolf, you will remember, was a super-clever criminal who operated alone and always succeeded in baffling the police and making monkeys of them. This picture shows him back at his old tricks. Following a jewel theft he seeks refuge in a house where a masque ball is in progress, daringly dances with the hostess and falling in love with her, gives up his career as a thief, but not until he pulls one more trick by getting back her jewels from a gang which has stolen them and laid the blame on him.

Bert Lytell, who, we believe created the character in the first of these stories, appears in the title role and gives a thoroughly satisfying portrayal of this alluring character. The action starts off with a bang with the Lone Wolf escaping from a house surrounded by the police, by donning the pajamas of one of the guests and boldly bucking the police cordon. This pace is kept up throughout.

Billie Dove is not only attractive, but does good work as the girl, while Gustav Von Seffertitz is exceptionally fine as a rival super-crook. Alphonz Ethier lives up to the familiar type of the clever detective.

There is something inherently fascinating to the average person in the exploits of a super-clever crook and while the story is not always clear or consistent, the snap, fascination and suspense makes "The Lone Wolf Returns" thoroughly enjoyable entertainment, well up with the best of its type. It should prove good tonic for the jaded box-office.

6,400 Feet

"The Clinging Vine"—Prod. Dist. Corp.

Leatrice Joy's Wonderful Work and Make-Up a Feature of Unusually Pleasing Production

Comedy

Reviewed by Peter Milne

CAST:

Antoinette Allen	Leatrice Joy
Jimmy Bancroft	Tom Moore
Grandma Bancroft	Toby Claude
Bancroft	Robert Edeson
Phillips	Dell Henderson
Tutweiler	Snitz Edwards

Based on play by Zelda Sears.
Scenario by Jack Jevne and Rex Taylor.
Directed by Paul Sloane.

STORIES of plain girls who blossom into gorgeous butterflies to the tune of realization of their powers over men have furnished material for plenty of films. "The Clinging Vine," is one of the best of this class. It has been done with taste and appreciation. Its moments of comedy are frequent and altogether delicious. Its cast is splendid. And Paul Sloane, the director, aided and abetted by the title work of John W. Krafft, has produced the film with a light and infectious touch that should thoroughly please the average audience.

It is rather hard to believe that the exceedingly plain, unattractive, mannish young woman of the picture's early reels is Leatrice Joy. She has one of the weirdest make-ups ever viewed on the screen. She appears as the private secretary of the president of a large corporation. She is not only his private secretary but his brains as well.

When, under the administrations of the gay and flapperish wife of her employer, Grandma Bancroft, Antoinette blossoms forth into a coy young thing of the clinging vine type, the contrast is almost breath taking. In this guise she wins the love of Old Bancroft's grandson, whom she had previously discouraged for incompetency. Some good suspense is provided the plot when she saves the man she loves from the clutches of a swindler.

Miss Joy's performance is an excellent study. Tom Moore is as congenial as always in the opposite part. Toby Claude as Grandma gives a characterization that is a most welcome relief from the usual sweet old lady of the screen. Robert Edeson as Bancroft, a golf bug, is bound to get laughs. Snitz Edwards as Bancroft's partner has a role that is really worthy of his fine talents as a comedian.

Perhaps the reason that "The Clinging Vine" clicks so well is due to the supervision of C. Gardner Sullivan.

4,472 Feet

"The Dangerous Dub"—Asso. Exhib.

Buddy Roosevelt's Newest Contains All the Elements That Appeal to the "Western" Fans

Western

Reviewed by C. S. Sewell

CAST:

Buddy Martin	Buddy Roosevelt
Rose Cooper	Peggy Montgomery
W. J. Cooper	Joseph Girard
Mrs. Cooper	Fanny Midgeley
Scar-Face	Al Taylor

Story by James Madison.
Scenario by Frank L. Ingram.
Directed by Richard Thorpe.

ACTION PICTURES, INC., is the name of the company producing the series of westerns starring Buddy Roosevelt, which Associated Exhibitors is distributing, and apparently this has also been taken as the slogan of the company, for, like the previous films, "The Dangerous Dub" fully lives up to the company name.

The plot is one of the innumerable variations of the true and tried formulas involving a villain and his gang and a hero who falls in love with the girl, captures the crooks and naturally wins the girl. This time it is the step-father who is the chief crook and he works in with a typical ruffian. The story involves a fight in a Chinatown den, cattle rustling on the ranch, the disguising of the hero as one of the crooks and his holding up the girl's mother so as to save the cattle money from the real crooks.

The story keeps moving at a fast pace even though the action is not at all times logical, and is pepped up with expert horsemanship, fights galore and, in fact, all of the different kinds of thrills and punch that are so dear to the heart of the western fans.

Buddy is a likeable chap who, as his admirers know, is congenially suited to heroic he-man, two-fisted, hard-riding roles. Peggy Montgomery is pleasing as the girl and the others in the cast give good account of themselves.

6,712 Feet

"Her Honor the Governor"—F. B. O.

Pauline Frederick Again Scores in Emotional Role in a Tense Drama of Woman in Politics

Melo-drama

Reviewed by C. S. Sewell

CAST:

Adele Fenway ..... Pauline Frederick
Bob Fenway ..... Carrol Nye
Marian Lee ..... Greta Von Rue
Richard Palmer ..... Tom Santschi
Senator Dornton ..... Stanton Heck
Snipe Collins ..... Boris Korloff
Slade ..... Jack Richardson
Story by Hyatt Daab and Weed Dickinson.
Directed by Chet Withey.

A THOROUGHLY entertaining picture that holds the interest from beginning to end by its tense drama and emotional appeal and should please the majority of spectators and prove good for the box-office, is "Her Honor the Governor" an F. B. O. production starring Pauline Frederick, based on a story by Hyatt Daab and Weed Dickinson.

Because of her sex, the woman in politics who dares to fight the unprincipled boss who is willing to stop at nothing to "punish" her, presents an especially vulnerable target. Sensing the possibilities of this, the authors have developed a story that is melodramatic in form but filled with real drama made strikingly effective by the exceptional fine handling of the strongly emotional moments by Miss Pauline Frederick.

With the aid of a dope-fiend henchman who steals the records of her dead husband's divorce from a former wife, the woman governor finds herself about to be impeached by the boss-controlled legislators on the charge she was never legally married. Her son in defending her name has a fight with one of the henchmen who it later found murdered with the boy's billiard cue beside him.

Although known to the audience, the identity of the murderer is kept from the players. The boy is tried and convicted on circumstantial evidence. This gives Miss Frederick a tremendous scene in which she pleads for her son as his mother, not as the governor, and failing, declares she will use her power of pardon as soon as he is sentenced, only to learn that the legislature has just removed her from office. Through skillfully developed clues starting with a phone conversation, the identity of the murderer is established, the governor's reputation cleared and all ends happily.

The picture starts off interestingly and with the real unfolding of the plot develops exceptional dramatic tenseness culminating in the big scene where, although considerable liberties have been taken with court procedure, Miss Frederick is superb, and one wonders why she is not more often seen on the screen. She easily dominates the whole cast and story, although the supporting cast is thoroughly capable.

5,971 Feet

"The Family Upstairs"—Fox

Realistic Story of Everyday Life Featuring Virginia Valli Proves Pleasing Entertainment

Comedy Drama

Reviewed by C. S. Sewell

CAST:

Louise Heller ..... Virginia Valli
Charles Grant ..... Allan Simpson
Joe Heller ..... J. Farrell MacDonald
Emma Heller ..... Lillian Elliott
Willie Heller ..... Edward Peil, Jr.
Mlle. Clarice ..... Dot Farley
Annabelle Heller ..... Jacqueline Wells
Based on play by Harry Delf.
Directed by J. G. Blystone

A WHOLESOME and appealing story of a quiet and refined girl's romance which is nearly wrecked by the mistaken but well-meaning efforts of her family to aid her, is unfolded in "The Family Upstairs," the William Fox production, adapted from the stage play of the same title.

Louise's mother, brother and little sister taunt her because she has no sweetie. Finally a bank clerk falls in love with her and she returns his affection. He wants to meet her family and her mother puts on the "Ritz" so much that the poor chap feels he cannot stand in the way of her happiness. Only dad understands her and after balling the mother out for her meddling and bluff he fixes things with the sweetheart. In the meantime, Louise has recklessly left home not caring what happens. The young chap follows her to Coney and when she refuses to speak to him is knocked out as a masher. Louise takes him in her arms and all is O. K.

The characters are all well-drawn and barring occasional departures for dramatic effect the situations are thoroughly logical and plausible. The attitude of Louise' family, their bickerings among themselves and the many little touches illustrating the uneven trend of the life of certain families are all very real and true to life and will strike home with a lot of people. The result is a picture that is strong in sympathy and human interest and should appeal to a large percentage of theatregoers.

Virginia Valli is excellent as the girl and exhibits a keen understanding of the role. Allen Simpson is pleasing and sincere as the hero; J. Farrell MacDonald is delightful as the father and the other players fit well into the picture. Director J. G. Blystone has caught the spirit of the author and the result is a thoroughly pleasing and appealing drama of real people and everyday life exhibiting a keen insight into their psychology and problems. You feel as if you really know these people and they are your neighbors, and you watch their story unfold with sympathy and interested understanding.

4,776 Feet

"The Wild Horse Stampede"—Universal

Gripping Story, Lots of Action and Great Climax Marks Jack Hoxie's Newest Western

Western

Reviewed by Sumner Smith

CAST:

Jack Tanner ..... Jack Hoxie
Jessie Hayden ..... Fay Wray
Compton ..... William Steele
Grace Connor ..... Marin Sais
Cross Hayden ..... Clark Comstock
Henchman ..... Jack Pratt
Written by W. C. Tuttle
Directed by Albert Rogell

WESTERNS have been produced almost since the first day of the industry and producers have been hard put to find new plots and new angles. Realizing the difficulties, some have gone in for better acting, faster action and more picturesque background. This shows particularly clearly in Universal,'s "Wild Horse Stampede," starring Jack Hoxie. The story is conventional but gripping and actionful, and the backgrounds are splendid. No magazine story spreading the propaganda of "back to the farm" can represent the outdoors as so inviting as this Hoxie feature does.

Especially effective are the scenes of the wild horse stampede from the corral. The story seems to be moving almost in a well-worn rut when, suddenly, a strikingly dramatic climax impends. The villian and the girl, in their buckboard, are about to be overwhelmed by the horde of horses. The hero gallops to the rescue, the buckboard is overturned, he drags the girl to safety beneath it and the villian is crushed as the horses go tearing by, dangerously close.

This picture commends itself to high approval. It ought to be a huge success with western audiences. And its field does not seem to be strictly limited to them.

Jack Tanner is a he-man but a lukewarm lover. He corrals wild horses to gain the money to marry the ranchman's daughter. The ranch foreman has like ambitions. The girl finds a woman in Tanner's home and accepts the foreman. The latter looses the horses for spite and they stampede upon the girl and him in the buckboard. The foreman dies, the strange woman is revealed as his deserted wife and the cowboy and girl are happy.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

"Big Boy," Educational's 2-year-old wizard of kid comedies, is the smallest child in this group.

Montana Theatre Has Comedy Circus

The Pathe All-Comedy Circus is rapidly coming to the fore as a program that will coax out the stay-at-homes, establish new house records and build up a regular clientele. The Strand Theatre, Laurel, Mont., recently staged its first all-laugh show, with six Pathe productions, 11 reels in all, on the big double program. A telegram from the management to W. M. Hughart, branch manager for Pathe at Butte, Mon., states that this bill smashed records, and recommends this type of show as a regular theatre feature.

Ruggles to Direct "Collegians"

Negotiations which were undertaken with Wesley Ruggles four months ago, when agitation for a suitable director for Carl Laemmle, Jr.'s "The Collegians" first developed, were closed yesterday. Ruggles will make seven of the ten "The Collegians" two-reel stories. Three of them will be made by Harry Edwards, whose work as director of Harry Langdon's "Tramp, Tramp, Tramp" gave him a very high recommendation.

"Jolly Tars"

Lloyd Hamilton has finished camera work on his first comedy of the new season for Educational, titled "Jolly Tars." It is a sailor picture and a large part of the scenes were taken aboard the U. S. S. California in Los Angeles harbor. Norman Taurog, senior director of Educational studios, who made the big Hamilton Comedies in 1925-26, directed the picture.

Cardinals See Eucharist Film

International Newsreel arranged two special showings in Chicago for the Cardinals Bonzano and O'Donnell at which all of the remarkable scenes, as shown in issues of the International Newsreel, were thrown on the screen. The arrangements for the showings were made by Norman Alley, Chicago representative of International Newsreel, with the assistance of Benjamin H. Serkowich of Balaban & Katz.

The showing for Cardinal Bonzano was given at the Cardinal Mundelein Mansion, 740 Cass Street, Chicago. It was attended only by the Papal representative and his host, Cardinal Mundelein. Cardinal Bonzano was particularly impressed by the scenes of the vast crowds.

"Marvelous, marvelous," he exclaimed at frequent intervals. He chuckled over the intimate scenes of himself, and laughed gleefully at one shot which showed his hat perched at a decided angle.

"International has presented the most intimate study of one of the greatest affairs ever conducted by the Church," Cardinal Bonzano said. "It has been a real pleasure to have been able to see these wonderful pictures and I wish to thank the International Newsreel for their courtesy in presenting the Church and myself copies of them."

The showing for Cardinal O'Donnell was given on the lawn of the home of the Very Reverend Father Francis Ryan at 531 South Scoville Avenue, Oak Park, Chicago. In addition to Cardinal O'Donnell and Father Ryan, a number of friends of the Cardinal and prominent Chicago church dignitaries were present.

At the conclusion of the showing, Cardinal O'Donnell dictated and signed the following letter:

"To the gentlemen of the Hearst International Newsreel I send my good wishes and blessing. They have done the world a great service by bringing before them the greatest religious service ever held."

Complete prints were presented to both cardinals.

Speeding Educational Comedies

Getting under way to a flying start with four comedies being produced for Educational release, the Christie Studios have begun their shooting for the season, which will include thirty two-reel comedies, for issuance starting with next month and continuing through June, 1927. The first Christie Comedy, called "The Daffy Dill" and featuring Neal Burns, has been completed. At present, the four comedies being filmed include a Christie featuring Jack Duffy, and one comedy each in the star series with Bobby Vernon, Billy Dooley and Jimmie Adams. Edna Marion, a new leading lady in Christies, Natalie Joyce and Bill Irving appear in the cast supporting Burns in "The Daffy Dill." William Watson directed. "Dummy Love" is the first of the Bobby Vernon Comedies, so called because of one of the sequences, said to be among the funniest ever turned out at the studio. The comedy is being directed by Harold Beaudine. Frances Lee, whose contract with Christie has been renewed, appears in support of Vernon, with Thelma Daniels, a new Christie girl, as second lead, with Jack Duffy, Eddie Baker and George Hall. The initial Jimmie Adams Comedy produced by Christie will be a novel idea executed in a beauty parlor. Charlotte Merriam is the leading lady, and the cast is further strengthened by the addition of Eddie Lambert, famous stage comic, and Blanche Payson, the character comedienne. Jack Duffy, noted youthful comedian, who takes old-man characters, is featured in the second Christie Comedy of the new series. Billy Dooley will make his first appearance in one of his popular sailor roles. Molly Malone plays the girl lead.

First Madeline Hurlock Comedy

Madeline Hurlock, beautiful brunette comedienne, is the latest addition to the list of Mack Sennett featured players in Pathe comedies. Mr. Sennett has given her a long term contract calling for featured leads and she is now at work on her first featuring vehicle. Billy Bevan, David Divani (who came into prominence recently by his marriage to Mae Murray) Vernon Dent, Nat Carr, Bud Ross, Sunshine Hart and a corps of new Mack Sennett Bathing Beauties are supporting Miss Hurlock.

Joe ("Fatty") Cobb and Mary Kornman step to an altar in "Thundering Fleas," the current "Our Gang" Pathe comedy

Newest "Buster Brown" Comedy

This week marks the release of a new Buster Brown Comedy, "Buster's Orphan Party," made by the same director and the same stars as the former successful two-reelers of this series of Stern Brothers Comedies. In "Buster's Orphan Party" Buster and his two pals take advantage of the absence of his parents to round up a varied assortment of orphans, of all ages, color and description. He stages a big party for them in his home. At the height of the disorder, Buster's parents return. The end of the tale is painful to Buster.

Roach to Open Location Camp

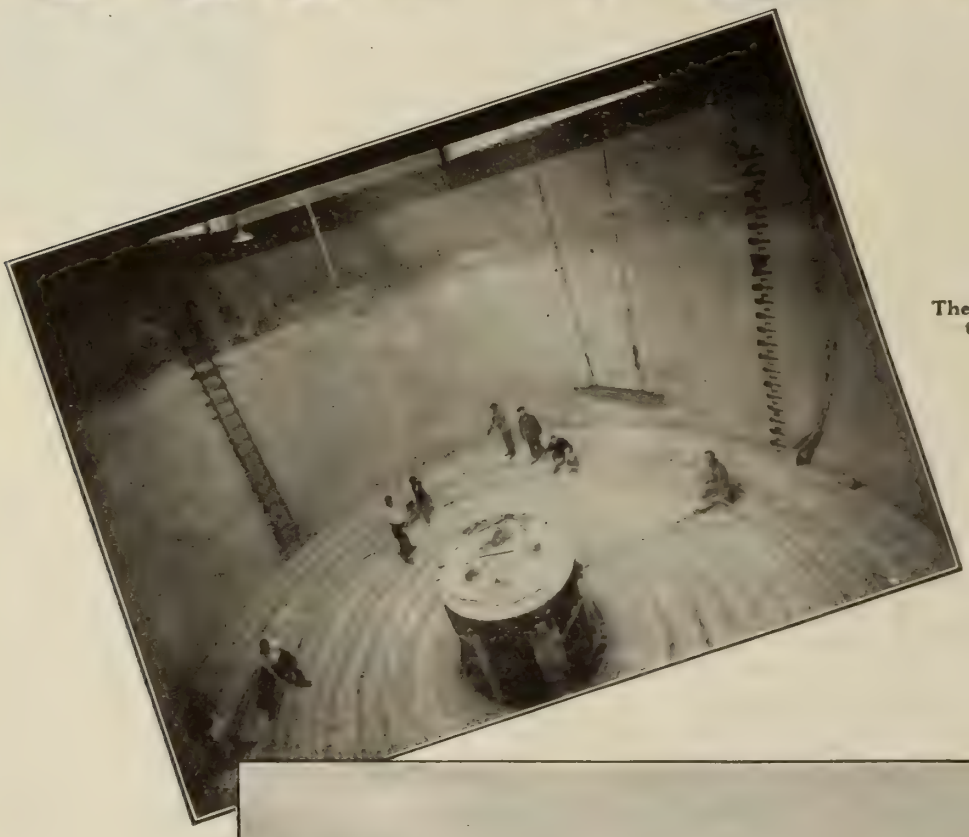
Hal Roach, Pathe producer, is in the throes of an automobile trip to Moapa, Nevada, where he is establishing a permanent location camp for use in making exteriors of forthcoming productions.

He is negotiating for the leasing of a tremendous ranch acreage there, and will build a typical western city for the double purpose of housing his staff and various companies, and for use as backgrounds.

The Land Ship

Much of the seagoing in Christie Comedies this season will take place on dry land, for a huge ship has been constructed on the Westwood property of the Christie Brothers. Shipboard scenes now are being filmed for a new comedy on the new "ship." The background for many Billy Dooley sailor comedies has been the U. S. Navy, but this huge set adds the big Atlantic passenger liner to the list of "atmosphere" for new pictures.

KINOGR NEWS



The $3,500,000 cable, 2,500 miles long, in the hold of the cable ship Colonia.

The Colonia anchoring the cable at Newfoundland.

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KINOGRAMS

No. 5207

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member
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of America, Inc.
Will H. Hays, President

Harmonica Contests Prove Winners

The success which recently marked the Educational-Juvenile Comedies Harmonica Playing Contests staged in the Liberty Theatre, Bartlesville, Okla., has prompted J. H. Patton, former manager of the Liberty Theatre, to start a similar contest at the Palace Theatre, which he recently took over at Lawton, Okla.

Mr. Patton describes the Harmonica contest conducted in Bartlesville as one of the biggest events of the theatre season there.

Shortly after assuming management of the Palace at Lawton, several merchants, who were attracted by the success of the contest he conducted at Bartlesville, requested him to stage an Educational-Juvenile Comedies Harmonica Playing contest in his new amusement house.

Mr. Patton has been assured, as well, of co-operation by the commander of the artillery school at Fort Sill, near Lawton, in the way of entrants, and believes he will have a record-breaking number of contestants.

The Educational - Juvenile Comedies Harmonica Playing contests are believed to be the outstanding exploitation tie-ups arranged between a distributor of Short Features and a national manufacturer. They are provided to exhibitors free of cost by Educational Film Exchanges, Inc.

Lola Todd In Serial

Lola Todd, who made such a successful lead in "The Scarlet Streak," has been cast for the lead opposite William Desmond in "The Return of the Riddle Rider." Robert F. Hill will direct and George Morgan, who wrote "The Silent Flyer," is adapting the story, which is by Arthur B. Reeve and F. J. McConnell, to the screen.

Babe London Returns

Babe London, fat and as funny as ever, has returned to the screen following a vaudeville tour which took the plum comedienne as far east as New York City. Babe at present is at work in a Cameo Comedy at Educational Studios, under the direction of Steve Roberts.

Eugenia Gilbert Signed

Eugenia Gilbert, popular heroine of dramatic and comedy features, has been engaged by the Hal Roach Studios for a role in an interesting short Pathe Comedy feature in which Harry Myers has the featured role, directed by Fred Guiol.

Two in "Collegians" Series Finished

The first of Carl Laemmle, Jr.'s, stories of college life, which are being filmed under the group title of "The Collegians," has been completed. These two-reelers will be the most elaborate series of short subjects ever made, according to Universal. The series of ten has a production schedule running to December 15th, and no effort will be spared to make them surpass even "The Leather Pushers," the series which started Reginald Denny to stardom. George Lewis, who was a famous athlete in Coronado before he entered pictures, is the star. He was discovered in "His People" and played in "The Old Soak," both Edward Sloman productions. Dorothy Gulliver, who won a Universal beauty contest in Salt Lake City a year ago, has, by hard work in varied roles, earned the feminine lead. Hayden Stevenson, the prize-fight manager of "The Leather Pushers," will be the college athletic coach in this series. Charles Crockett is playing the professor; Eddie Phillips, the heavy; and May Wallace and William Walsh, Lewis' parents. The stories were adapted to the screen by Rob Wagner, and are being directed by Harry Edwards.

Ethel Clayton in Pathe Comedy

Ethel Clayton returns to the screen as a featured player with Jimmie Finlayson in "The Merry Widower," a two-reel Hal Roach Star Comedy on the Pathe short feature program for the week of August 1. Other releases for the week include, "Alice Be Good," a two-reel Mack Sennett comedy starring Alice Day; "Buried," Fifth Chapter of the Patheserial, "Snowed In"; Pathe Review No. 31; "Harvest Hands," a single reel Hal Roach reissue with Paul Parrott; Topics of the Day No. 31; "Venus of Venice," one of Aesop's Film Fables, and two issues of Pathe News. "The Merry Widower" is a Hal Roach Comedy in two reels with Ethel Clayton and Jimmie Finlayson, supported by Tyler Brooke and Jerry Mandi and others. It was directed by Richard Wallace in collaboration with Stan Laurel.

Byrd's Airplane Guides Itself

In the official and complete motion picture record of the first flight over the North Pole, titled "With Lieut. Com. Byrd, U. S. N. in America's Polar Triumph," released by Pathe, there is a scene just above the pole which shows Byrd turning reckoning instruments on the terrain. Those who have seen this episode have wondered who could have been there to turn the motion picture camera on the flight commander. The answer is, Floyd Bennett, the plane pilot, did it. In order to do so, Bennett had to leave the steering gear of the Josephine Ford, the Fokker plane used on the perilous journey, long enough to crank the camera. Thus the plane, skimming above the icy jaws of death, guided itself for one brief moment.

King of Horses Improving

After having been called to Los Angeles by what was thought to be the serious illness of Rex, his famous motion picture stallion, and having been assured the patient will now recover, Hal Roach, Pathe producer, has returned to Nevada, where he is on a hunt for locations for Rex's next production. Rex was a sick horse for a few days, running a temperature of 106 degrees.

Stan Laurel: Actor

Stan Laurel, former Pathe Comedy star who recently has been directing comedies for Hal Roach, has gone back to grease paint for one picture, the current all star comedy directed by Fred Guiol.

Cavalry Riders Hazard Lives

Italy's "Daredevil Cavalry" riders are pictured in new thrills in issue No. 54 of International Newsreel. This troupe of cavalrymen, known the world over for its breakneck stunts, rode over the riskiest course in tht world at Rinerolo, Italy, for the special edification of the Italian Crown Prince. With His Royal Highness and General Emo, Commander of the regiment, looking on, no hazard was too great to daunt these seemingly reckless riders.

"Vision" in N. Y. Area

"The Vision" had its initial showing in the New York Metropolitan area the week of July 17 when it was presented at the Mosque Theatre, Newark, N. J.

Universal Making Novel 2-Reelers

Universal is increasing its short products program for summer production. Two series of fast moving western stories based on the adventures of the Texas Rangers and the Northwest Mounted Police will be filmed during the next two months, according to a recent announcement.

Fred Gillman will be featured in a series of six Mounted Police stories. The first of the group is scheduled to go before the camera July 7, under the direction of Jacques Jaccard.

The first of the other group featuring Edmund Cobb in stories of the Texas Rangers will go into production about July 12. Edmund Cobb will be remembered for his splendid characterization of young Buffalo Bill in "The Great West That Was."

With these two companies active Universal will have a total of 26 two-reel western features on the current schedule.

Maglin Engages Karper

Ralph Maglin, acrobatic film comedian, now being starred in a series of novel scenic-travelogue comedies, by the Vinci Pictures Corp., under the direction of George A. Cline, has engaged M. H. Karper to assume charge of the company's publicity and advertising. "Oswald's Trip to the Exposition," second comedy of the series, taken at the Philadelphia Sesquicentennial Exposition, is now being cut by Mr. Cline. Bob Harris is doing the titling.

Praises "The Vision"

"The Vision," first of the series of six Romance Productions in technicolor, released through Educational, continues to be received as one of the outstanding screen masterpieces of the year. In Washington, where it ran at Crandall's Metropolitan Theatre the week of July 11, it was billed as an extra feature. Washington newspaper critics devoted nearly as much space to "The Vision" as to the longer feature.

Myers Comedy Started at Roch's

Director Fred Guiol has begun production on a Hal Roach star comedy for Pathe in which Harry Myers is featured with an all-star cast including Eugenia Gilbert, Stan Laurel, Max Davidson,, Charlotte Mineau, Fred Malatesta and Ernie Wood.

Murdock Signed

Henry Murdock has been engaged by Educational Studios for a prominent role in the new Juvenile Comedy now in production.

Fourth "Excuse Maker" Comedy

A precedent for Stern Brothers Comedies was set Sunday, July 25, when "A Second Hand Excuse," one of "The Excuse Maker" series of two-reelers made by the Stern Brothers and released by Universal, was presented at the Capitol Theatre, New York City. This was the fourth "Excuse Maker" comedy to be shown on Broadway, and breaks all former Stern Brothers' records for continuous showings.

The Capitol showing is a pre-release booking, the series not being due to reach the screen until August.

The first three "Excuse Maker" comedies to be shown on Broadway were "She's My Cousin," "Love's Hurdle,' and "Which Is Which."

These three were shown in the Colony Theatre: 'She's My Cousin," running four weeks; "Love's Hurdle," two weeks, and "Which Is Which," one. All were commended highly by the New York newspaper reviewers.

"Hesitating Horses"—Really

There's drama and comedy, too, on the race track! Alice Day and her new screen sweetie, Eddie Quillan, are cast as jockeys in their latest Mack Sennett comedy, "Hesitating Horses," recently completed for Pathe. Alice and Eddie are rapidly developing into a very popular screen comedy team with Danny O'Shea playing the tormenting village sheik whose collegiate appearance and mannerisms add to the discomforts and the rumor and romances which develop between the two young players in each succeeding picture.

Working in Europe

Walter Futter, producer of "Curiosities," the "Movie Sideshow," the new series of single-reel novelties to be released in 1926-27 by Educational Film Exchanges, Inc., is now "shooting" scenes in Europe, where he went several weeks ago. He has sent word back that he has made some remarkable "shots" in Berlin, Vienna and other European cities.

Don't!

Don't try to figure out your Greater Movie Season Programmes without short features! It can't be done!

"Slim" Hits the Chorus

"Slim" Glen, from California, is working in the "Carrie of the Chorus" series of comedies which Max Fleischer is producing for Red Seal. "Slim" is not only what his nickname implies, but he is the screen's tallest comedian. His height, 7 feet, 4 inches, is attributed to the fact that he was employed in a candy factory, pulling taffy.

"Open House"

Norman Taurog will direct Johnny Arthur in his next Tuxedo Comedy at the Educational Studios. Arthur has just completed a picture under the direction of Charles Lamont, who has been assigned the direction of the Juvenile Comedies. This picture, which will be released in August, is titled "Open House."

"Weak Sisters"

Franklin Pangborn, who was star of the "Weak Sisters" company which closed in Los Angeles a short time ago, is making his debut in motion pictures at the Educational Studios. John Adolfi will direct the popular stage star in a Mermaid Comedy in which Estelle Bradley will be seen as leading lady.

"Big Boy" at Work

"Big Boy," the two-year-old star of Juvenile Comedies, is back in the harness again at the Educational Studios and is starting his first picture of the new series under Charles Lamont's direction. Lamont directed all the Juvenile Comedies in which the diminutive star was featured in the last series.

Honeymoon Item

While Al St. John is spending his honeymoon in San Francisco and points on the Pacific coast, Stephen Roberts, his director, will direct an Educational-Cameo Comedy. Clem Beauchamp, Jack Lloyd, Phil Dunham, Bert Young and Toy Gallagher are principals in this one-reeler.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

BUSTER BE GOOD. (Universal Comedy). Another excellent in them is great. Book them as Buster Brown comedy. The dog they are all right. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre, (400 seats), Hughesville, Pennsylvania.

BUSTER'S NIGHTMARE. (Universal-Buster. Brown). Fair Nothing to scream about—just one of the series. Draw rural class, town 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

CAREFUL PLEASE. (Educational Comedy). Star, Lloyd Hamilton. Chock full of good laughs. It tickled a big Saturday night crowd. It certainly was a dandy Hamilton comedy. Tone good. Appeal, good. Town 4,500. Draw better classes. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

CENTURY COMEDIES. (Universal). These seem to please. They are spotty but then I have seen several of the "Our Gang" comedies that only my friends laughed and believe that these comedies on the average are up with any you can buy. With the complete service contract they sure are a lifesaver for the summer months when you got to give them a lot and lose. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DON'T STOP. (Educational Comedy). Star, Cliff Bowes. Yes sir that was funny. Everybody had to laugh at some of the gags pulled in this one. We had a pleased crowd with this one. Tone, okay. Appeal, good. Town 4,500. Draw better class. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

ETIQUETTE. (F. B. O. Comedy). Star, Jimmy Aubrey. Not up to the standard of most of this star's comedies. Is fairly amusing but did not brin the laughs that some of his others did. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 300. Draw small town class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

FABLE. (Pathe Comedy). Pleasing the kids and the grown-ups enjoy them. More drawing power than News Reels. Tone, good. Sunday, yes. Miners' town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

FELIX TRIPS THRU TOYLAND. (Educational-cartoon). As something different in the short feature line from comedies, it fills the bill very fine for us. Tone O. K. Good appeal. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FIGHTING HEARTS. (F. B. O. Series). Star, Alberta Vaughn. Not near as good as previous pictures, made by this star, but they will plese. Prints good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GO-GETTERS. (F. B. O., Serial). Star, George O'Hara and Alberta Vaughn. First one of this series seems to indicate a good series. More action than in the "Telephone Girl" series. Appeal, good. Town 300. Draw small town class. Mitchell Conery, Conoat Projection Service, Menands, New York.

ON EDGE. (Educational Comedy). Star, Lige Conley. This was funny from the opening title to the words "The End." They had some dandy thrill stuff in it that set 'em wild. Tone, and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PAPA BE GOOD. (Pathe Comedy). Star, Glenn Tryon. Here is the best comedy I have run for some time. All the cast good, and made them laugh. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

PLAY BALL. (Pathe Serial). Star, Allene Ray. A good serial that held good all the way through. I made no money on it but no fault of picture. Got a poor scald on it. My experience with a serial is to give a free show the first night. Get a full house at the start. Oil and farm class town of 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

THE POLAR BARON. (Fox Comedy). Fairly good comedy that seemed to please. Tone, okay. Sunday, yes. Appeal, fair. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RAISIN' CAIN. (Educational Comedy). Juvenile stars. A fairly good kid comedy that started out good but in the shuffle lost its plot; then the characters went on meanderin through different comic situations that were not quite too comical. Tone, okay. Sunday, yes. Appeal, fair. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SMITHY. (Pathe Comedy). A two reel comedy, that is not much good. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvanian.

SO SIMPLE. (State Rights Comedy). Believe me it was simple but it pleased 'em just the same. Will say a good comedy. Print new. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TOO MANY RELATIONS. (Fox Comedy). One of the Helen and Warren series. Plenty of laughs and new gags in this comedy kept the house in a light mood. Better than the other Helen and Warren pictures, which were inclined to be draggy. Tone and appeal O. K. Yes for Sunday. Draw all sorts, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHO'S WHICH? (Educational-comedy). Just a one reel comedy but it is a good one, with plenty of action from beginning to end. In fact, this litlte picture had more action to it than the ordinary two reel comedy that one gets on the market nowadays. Makes a good addition to any program. Tone O. K. Fine appeal. Draw all sorts, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WILD WEST. (Pathe Serial). Stars, Jack Mulhall and Helen Ferguson. Does not hold up at all. Am now on Chapter 6. Tone, good. Appeal, poor. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Reviews of Little Pictures with a Big Punch

"Mister Wife"

(Educational—Two Reels)

Although the idea of a married man staying home and trying to do the housework and making a mess of things is not new; it has been worked out with fairly amusing complications in this Christie Comedy starring Neal Burns. Buddy, a clever dog, and Jack Duffy as a radio bug contribute to the fun, while Neal does good work. The gags are good and the result is a good quota of laughs for the slapstick fan.—**C. S. Sewell.**

"Opry House Tonight"

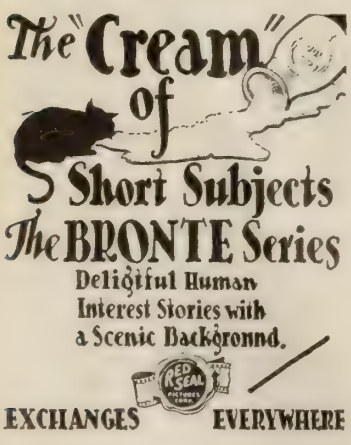
(Universal—One Reel)

While Arthur Lake is featured, Billy Engle, pictured herewith, appears as his pal and shares in the comedy. They aid a stage troupe in giving a show, by appearing as a wild horse and break up the show. Then Arthur takes the girls to his father's chicken farm when the manager leaves them flat. The action is slapstick of a familiar type which is fairly fast-moving.—**C. S. Sewell.**

"Hair Cartoons"

(Red Seal—One Reel)

CARTOONIST Marcus, in his familiar manner, by changing position of the hair, makes cartoons of several European kings, including changing England's sovereign into Eugene O'Brien. Up to the standard of the series. —**C. S. Sewell.**


The "Cream" of Short Subjects
The BRONTE Series
Delightful Human Interest Stories with a Scenic Background.
RED SEAL PICTURES CORP.
EXCHANGES EVERYWHERE

"The Magician"

(F. B. O.—One Reel)

By the usual combination of cartoon work and photography in this series of Dinky Doodle cartoons produced by Walter Lantz for Bray Productions, the artist is shown performing magical tricks. The cartoon characters turn the tables on him and try magical stunts themselves changing the artist into various things, but are finally punished for their pranks. Up to the usual standard.—**C. S. Sewell.**

"Along Came Auntie"

(Pathe—Comedy—Two Reels)

One of the funniest that Hal Roach has ever made. Complications arising when Husband No. 2 has to play the part of his wife's boarder and see Husband No. 1 reinstated in order to placate Auntie and receive her fortune. Glenn Tryon, in leading role and Vivien Oakland, Martha Sleeper, Oliver Hardy, Taylor Brooke and Lucy Beaumont play this excellently. Situations and business are veritable screams.—**Peter Milne.**

"Who's Next"

(Universal—One Reel)

After considerable slapstick in a barber shop, a tough customer arrives and by cutbacks Neely Edwards the featured player recalls the wild time he had saving a pretty girl from this bruiser. It turns out that Neely married the girl and he thanks the tough. Plenty of action and slapstick that is moderately amusing and should please this star's fans. Up to the average of the series.—**C. S. Sewell.**

"Dancing Around the World"

(Fox—743 Feet)

That dancing is universal is interestly depicted in this Fox Variety which shows its different forms as indulged in by different nationalities in widely scattered sections of the earth, as well as the strange places in which dancers cavort, from caves to the girders of unfinished skyscrapers, from the seclusion of the harem to the seashore and mountain top.—**C. S. Sewell.**

"Review No. 31"

(Pathe—One Reel)

Of especial interest in this Pathe magazine is the first of a series dealing with the hunting trip of the young Roosevelts into the heart of Turkeston. Other subjects include a pictorial study of the Florida otter and Pathecolor views of tombs in Algeria. —**C. S. Sewell.**

"A Thrilling Romance"

(Universal—Two Reels)

In this Stern Brothers Comedy, Wanda Wiley is cast as a struggling authoress who meets with a series of hectic adventures, including a romance with a chauffeur, finding money, chasing jewel thieves and eventually falling over a cliff while en route to a minister. It develops that this is a story that she is writing. Fast-moving and amusing slapstick of a familiar type. Earl Mack, pictured here, plays opposite Miss Wiley.—**C. S. Sewell.**

"Reelview"

(Red Seal—One Reel)

ISSUE E of this series is devoted to scenes filmed in various parts of the world showing the various seas and oceans under varying conditions, during storms, at peace, flooded with moonlight, in the glare of volcanoes, etc. It is marked by some strikingly beautiful photographic shots and fine light effects.—**C. S. Sewell.**

"Excess Baggage"

(Educational—Two Reels)

One of the very best of the Juvenile Comedies. Big Boy, pictured herewith, and the rest of the bunch of kiddies are thoroughly amusing in this issue which is filled with gags and laughable situations. Mickey's fussy old aunt is taking him to the city and the kids come to bid him goodbye and the train starts before they get off. They succeed in upsetting the peacefulness of the passengers and by freeing a donkey and chickens in the baggage car cause a near riot. Good picture for grown-ups as well as youngsters.—**C. S. Sewell.**

"The Merry Widower"

(Pathe—Two Reels)

Ethel Clayton makes her debut in short comedies in this Hal Roach number. She appears as a neglected wife who is found by hubby (Jimmie Finlayson) with a sheik (Tyler Brooke). Hubby feigns suicide after creating a scene and gets even by posing as a cabby and then as a ghost. The gags are good slapstick, several having novel twists and are thoroughly amusing. Should go well with majority of patrons.—**C. S. Sewell.**

"The Mule's Disposition"

(F. B. O.—One Reel)

Another of Bray's "Unnatural History Comedies," combining cartoon work and photography. A colored nurse, when the kids tease her, tells them about the mule which until the days of Noah had a sweet disposition. Noah, however, kept changing him to poorer quarters on the ark to please the animals that kicked and finally the mule rebelled and wrecked the place. One of the most amusing and interesting of the series.—**C. S. Sewell.**

Pathe Review No. 29

(Pathe—One Reel)

This number has two subjects of genuine interest. "First Flights" shows some incidents in the life of a stork and "Old Heidelberg" in Pathecolor, presents a series of beautiful views. —**Peter Milne.**

"The Little Warrior"

(Universal—Two Reels)

This Western, featuring Josie Sedgwick, shows her in some of the situations disguising as Indian girl in order to bring about a termination of a feud between her disgruntled uncle and the hero. There is considerable familiar western action and Miss Sedgwick does good work as her usual self, however the situation where she appears as the Indian girl and is not recognized, is considerably far-fetched.—**C. S. Sewell.**

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000
Screen Snapshots (No. 13)	Magazine	June 26..	1,000
Screen Snapshots (No. 14)	Magazine	June 26..	1,000
Screen Snapshots	Magazine	July 10..	1,000
Screen Snapshots 16	Magazine	July 17..	1,000

Waldorf

Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Hanging Fires (Bowes)	Comedy	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		....

FILM BOOKING OFFICES OF AMERICA

		1925	
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,650
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Black and Blue Eyes	Comedy	July 17..	2,000
Up and Wooing	Fighting Hearts	July 17..	2,000
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000

FIRST NATIONAL

		1925	
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326
Men of Steel (Sills)	Melodrama	July 24..	9,143

FOX FILM CORP

		1925	
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	795
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	960
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,835
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
A.I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Lickpenny Lover	O. Henry series	July 24..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,046
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551

PARAMOUNT

		1925	
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077

PATHE

		1925	
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Comedy	Oct. 10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal. (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000

PRODUCERS DISTRIBUTING CORP.

			1925
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,978
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,000
The Wild Girl	5,000
Pals	5,000
The Silent Witness	5,000

CINEMELODRAMA

Call in the Night	5,000
The Night Watch	5,000
The Hurricane	5,000
The Devil's Partner	5,000

UNITED ARTISTS

			1925
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
			1926
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219

UNIVERSAL

			1926
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	....
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	.....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do Iit	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Man in the Saddle (Gibson)	Western	July 17..	5,492
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5.000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,126
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,9[illegible]

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23..	6,70[illegible]

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)				2,000
International Twelve				
Novelty Twelve				1,000
Famous Paintings	De Luxe dramas			2,000
Let's Go Fishing	Holland-scenic	Nov.	7..	1,000
Real Charleston	Lesson novelty	April	24..	2,000
The Doctor	Drama de luxe			
Heroes of the Sea	Scenic			
The Angelus	Drama de luxe	May	15..	2,000
Wooden Shoes	"International"	May	8..	....

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,766
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)				6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9..	6,560

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850
When Do We Eat?	Novelty	July	10..	1,000
Old Black Joe	Song Car-tune	July	17..	500
Hair Cartoon	Marcus cartoon	July	17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July	17..	1,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial			
Here He Comes (E. Douglas)	Comedy drama			5,000
Trapped (Elinor Faire)	Drama			5,000
Who's Your Husband? (Morante)	Comedy			2,000
Bedtime Stories Series	Animal Novelty			2,000
Eyes of the Desert (Richmond)	Western			5,000
Just Travelin' (Bob Burns)	Western			5,000

STERLING PICTURES CORP.

Men of the Night (Rawlinson)	Melodrama	July	24..	5,700

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

An Operatic Theme for a Presentation

A Moving Picture World Presentation Devised by Colby Harriman

WE have had much success with presentation subjects based on various operatic themes. Grand opera selections are usually popular with audiences, especially the music lovers. The more familiar arias seldom fail to win merited applause.

The suggestion we are offering this week is a method of scenically treating the famous "Madam Butterfly" selection, "One Fine Day." We have made this selection merely to indicate the manner in which the atmospheric quality may be emphasized. It is not necessary to use this particular selection as the setting is broad enough to be adaptable to a dance or any other Japanese song unit providing it is of a distinct national type.

There are two scenes in this setting. One is a scrim drop hung in one and the other is a full stage set. The accompanying scenic ground plot itemizes the various units and their positions in the set-up.

The painted scrim should suggest the volcanic mountains of Japan. The outlines of the various peaks may be traced with silver or may be metallic ribbons cut out and tacked on the drop in such formations. The cloud effect should also be painted in metallics or cut out of the ribbons. The color scheme for the entire drop should be that of white crested volcanic peaks against a deep blue sky with rose and gray cloud outlines. A deep blue sea line should be painted at the base. Heavy plush drapes, preferably black, should be hung right and left of the scrim drop to mask and carry off stage.

The scrim drop should be flooded from the front with a blue green flood at the base and blending upwards into an orange amber.

Back of this, the full stage setting, an interior, is placed. The scene indicates a room in a Japanese house. A large framed window is hung back in three. This may be constructed out of battens and strips and hung on a batten. The frame should be covered with some silver mettaline scrim to serve as a semi-transparency. This backing will also serve as an ideal base for a partial silhouette effect. In the foreground a heavy drape should be hung at right about three feet down stage from the framed window. Some large Japanese lanterns may also be hung on the same set, with other Jap house properties to dress.

Down at extreme left a large painted leg should be placed. The leg should be painted and cut to resemble a huge Japanese vase. A foliage piece should be painted to resemble chrysanthemums and cut out and hung in a manner to give the effect that the flowers are in the huge vase. This entire unit must be hung in a manner to serve as a return at left.

Back of the framed window a sky drop should be placed, and a small cutout foliage unit hung from a batten midway between the window and the drop. The foliage unit

(Continued on page 312)

The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

(Note: The inquiries in the Production Forum this week have been submitted by members of the present session of the Publix Training School for Managers under the supervision of John F. Barry and his associate Frank Newman, Jr. The inquiries are indicative of the various phases of stage and theatre technique considered by the students. The first installment of these questions was published last week. The entire set of inquiries will be complete in our next issue. C. H.)

Introducing Presentations

IF you went into a town to manage a moving picture theatre where no stage prologues or presentations had ever been used and the theatre had a stage 16 feet deep by 30 feet which had never been used for a stage attraction, what type of attraction would you begin with to introduce your audiences to prologues and presentations? W. J. C., New York.

It is advisable to make a survey of the town and to check back on the types of audiences you have in order to arrive at a program layout which will prove popular with your patrons. Too often we find presentation policies introduced in houses when nothing has been done in the way of ascertaining what the people want. It would be a fallacy to give operatic themes to audiences who favor the lighter themes, that is in the majority of cases. It is not necessary to give one type of subject as that would be ruinous to the whole scheme of presentation. The presentation policy in motion picture theatres has succeeded because of its flexibility. It affords the manager the opportunity to introduce all types of subject, but it is quite essential that his programs no matter what type of variety he selects be all based on and produced according to the likes and dislikes of the major part of his patrons.

It is our suggestion that in making the check up you analyze the situation from the angle of music, of dance and also from the type of entertainment most successful in your legitimate and vaudeville theatres. Another good aid in making your survey is to conduct a campaign and let the people decide what types of programs they will prefer.

If you want to open a new policy be sure that you have subjects that are attractive in entertainment value and artistically put on. Give as much variety as possible and when possible stage a big flash week now and then.

Organ Chamber Draperies

IN some theatres, the organ chest is located on either right or left stage. Under the circumstances, presupposing that the chest cannot be removed or located elsewhere, what are the best fabrics to use in settings where they must be hung in 'front of the swell shutters, and still retain the volume of music throughout the house. Can you also give me a few ideas for stage settings where only one side can be used as 'off stage' for performers, etc." C. F. M. Gray Circuit, N. E.

No drapes with heavy backing should be hung over the exposed surface or theatre side of the organ chambers. It is our suggestion that metalline fabrics with a silk backing would be the best to be hung in such positions as they are of fine texture and would permit an easy transmission of the sound. The metalline surfaces also have sufficient lustrous surfaces to permit excellent lighting combinations to projected.

Your last question is not quite clear but would say that the set up of the stage and scenic background would have to be balanced according to your proscenium opening and the off stage area would have nothing to do with the appearance of the set.

If you are limited for room off stage it would be my suggestion to concentrate subjects of the "cameo" type and using fabric settings which can be easily drawn up into the fly loft or to the sides.

Noiseless Draw Curtains

"COULD you give me any suggestions as to how I should rig up draw curtains so that there wouldn't be any noise in closing or opening them. I notice this defect in many theatres and would like to install a noiseless draw curtain if it is not too expensive?

What is the best method of procuring a good silhouette effect on a back drop with a building sky line or tree effect?" A. M. R., Cleveland.

Relative to your first question, it has been found that most of the noise resulting from the motor control of curtains has been due to faulty installation. Some of the reasons are a binding of the chain running from the motor to the track causing a scraping sound. If the chain is not plumb this will cause a frictional sound. If the moveable pins on the track holding the curtain are not set in alignment, the sides of the track binding in sections, and the bearings or track not graphited or greased this will also cause noise. If a motor is not properly encased the sound and hum of the control will be heard in front. Installing a motor control curtain is a very important job and one for a mechanic knowing his business. It is not so much the make of the motor control as the various noise safeguards attendant to it. We have often installed the motor in a pocket below the stage floor and had the chains enclosed in a partially sealed pocket extending from the floor to the track. There is a machine on the market which is practically noiseless in its operation even when it is placed on the stage floor. We will be very glad to send you the name of the device but are unable to publish it here.

Your second question concerning silhouette effects you will find that simplest way is to cut out the design you desire to silhouette, place it back of a muslin drop or fabric that is not back with an opaqued material, and a floor lamp back of the cut out, you will get the desired effect. For a building skyline use compo board or several boxes placed in formations. For a tree effect a small bush or sapling tree will be advantageous because you can enlarge the size of it by moving it towards the lamp and away from the drop.

Guide Wires for Drops

"WILL you kindly tell me which drops need guide wires to keep them steady and also what size wire (cable) is best suited?" E. H., Oklahoma City, Okla.

We only put guide wires on curtains that are stationary, that is, curtains forming a part of the standard equipment of the house. The screen, the work curtain or a curtain hanging in front of the screen which is worked often during the performance are all on guide wires. The asbestos curtain also has guide wires.

The size of the cable depends entirely upon the size of your curtain and the method of its control. We have usually used a quarter inch wire cable with turn buckles at the floor end to keep the wires taut.

Silhouette Dancing

"KINDLY explain the method used to show silhouette dancers. Are they behind a scrim or merely lighted from the rear?" P. D., New York City.

Two methods may be employed for strict silhouette numbers featuring dancers. If dancers are used in front of the silhouette cloth or drop (this is a drop that is not opaqued but will permit a flood light to tone it from back of the drop) then the foreground must be dark and the background toned with a floor lamp back of the drop. This is an effective treatment but not equal to the true silhouette form where the drop is hung down stage and the dancers work back of it. The flood lamp used should be placed up stage at center focused on the drop. The dancers should work close to the drop otherwise their figures will appear large and distorted. The nearer the dancers approach the lamp the larger their figures. Only one lamp should be used, as two lamps throw a double shadow.

Vision Effect

"WHAT is the best way to get a vision, and how would you place the lights?" E. W., Asheville.

The best way to secure a vision effect is to use bobbinettes or scrim in a nest formation. By that we mean a scrim hung down at the curtain line, and a bobbinnette hung back in two, with a dark back drop such as a black plush. The lights should be placed right and left of the openings with the masking pieces adjusted on the lens holder to eliminate any spill light on the scrims. The scrims are to serve as diffusers, they lend distance to the effect by creating a certain haziness. If the vision is to be materialized it is suggested that the character appear through an opening in the drop back of center, and through another scrim or bobbinette drop that is not highlighted. Adjust your various lamps so that the upper portion of the character is visible only. Use tones that are not brilliant in your mediums, Greens, blues, etc.

(Continued on page 312)

Combining Stage-Film Features

"I WOULD like your candid opinion of "pulling" your screen in the middle of the feature, to run a stage-act and then cut back to the feature. The act would naturally tie in with the story and setting of the picture, at the break. This has been done with two features I know of." N. W., Los Angeles.

It has been our experience that such attractions do not elicit favorable audience reaction. First of all it is difficult to find pictures permitting the insertion of a staged scene in the middle or other portion of the subject without seriously hampering the continuity. It has been our misfortune if we may speak of it in that manner to find that every attempt to put over this idea has met with dissatisfaction. Patrons like to see the picture through to the end and if it is a good picture there is no necessity for making a stage insertion. If it is a weak picture, the staged attraction might be better and compensate for the weak points of the picture, but here we find that it would be necessary to secure excellent players in an effective background to put over the idea desired. There are one or two players who have attempted this manner of introducing themselves in connection with the showing of pictures in which they played a stellar role, but the average attraction and player in this form is just so much useless expense.

We feel that it is better to concentrate on the prologue or epilogue spots of a picture and where a picture is particularly weak that both forms of stage attractions may be used to advantage.

Hanging Grand Draperies

"IS it correct for the theatre decorators to tack the Grand Draperies against the inside of the proscenium arch instead of hanging them on a batten as some theatres do? In this case the asbestos curtain would be behind the Grand Drapes." V. L. W., Atlanta.

There are various ways and places of hanging the Grand Draperies. There really can be no set rule with the exception that these drapes must be the first set of stationary or permanent borders in the stage scenic makeup. The method of hanging and the exact spot depends entirely upon the decorative specifications in the theatre. We often find that a metal frame is constructed and fitted into the upper section of the arch and the draperies fastened to this frame. However, it is better to have them hung on a set of lines directly back of the asbestos curtain. When the asbestos is down the entire scenic equipment will be obliterated. If the draperies are hung in front of the asbestos curtain it is found that the curtain is treated with fabrics or paint in a manner to harmonize with the color scheme of the grand draperies.

Fire Dance Effects

"I WOULD like to use an old time Fire Dancer, long flowing white China silk robe with rattan sticks. I want the fire and the other colors to come from the stage proper or through the stage trap doors. To cut these traps may not be practical on account of concrete under the stage, also the item of expense enters into this. The fact is, I want to use three dancers and as the colors are thrown on the dancers from the front, top and sides, I want more effect with the colors thrown up. I thought up an idea of small elevations with glass tops, but can't figure how the dancers could hop on these and do it gracefully." A. G. S., New Orleans.

Naturally, your flame effects will not be as effective if the lights are projected from any angle other than directly from below. We have come in contact with the obstacles you speak of in an attempt to stage a fire number. It became necessary for us to construct low parallels and platforms and place them on the stage in the manner of a substage. In the top of the platforms we cut holes about eighteen inches square and placed one-half inch fireproof glass in the openings. We had to frame the under side of the platform in order to hold the glass and at the same time keep it level with the stage or platform form. We taped the edges of the glass so that the dancers would not catch their toes in the places where the glass met the wood. This tape was fastened on the wood and the glass in form of a binding. Underneath this platform we placed our lamps with automatic shutters controlled with a small motor thereby enabling us to get a flicker. The glass mentioned is heavy and will permit considerable weight. It is not a clear glass but this does not interfere with the projection of the light used for the effect you mention.

You can also take some pin spots or foot spots and place on a sharp angle so that the rays catch the under portions of the costumes. These spots are usually placed on the stage floor and masked with some materials to eliminate the view of the equipment.

Summer Stage Crew Problems

"DURING the summer months in a small theatre if it proves more profitable to lay off stage hands is it practical to use a motor on draw curtain from projection room. Do Union rules forbid the pulling of curtains by man other than stage man, that is associated in different parts of theatre? How can a metal track be made noiseless on grand curtains?" G. B., Kansas City.

It is our suggestion that if you can get by without stage hands in a small theatre in the summer months by installing a motor controlled curtain that the policy be adhered to during the entire season. Motor controlled curtains are permanent things and they can be more systematically controlled from the projection room as the work is systematized and eliminates buzzers back stage giving the warning and the closing and opening signal. Make your main controls motor controlled.

Union rules relating to the conduct of stages in small houses depends entirely on the locale of the theatre. In cities and larger towns where the Stage Locals flourish it will be found rather difficult to convince the business agent that you can dispense with a local member especially when you have curtains to operate by hand. In other centers the rules and regulations are not so binding. It is all a matter of "fixing it up" with the local because they will let you live and let live and if you state your financial problems to them they will meet you half way and usually give you the concessions you want. There are many houses even in the city districts using attaches in other departments to open and close the curtains.

We have discussed noiseless curtain controls in an early question in this issue.

Operatic Presentation

(Continued from page 310)

giving the appearance of a branch of a tree.

The lighting treatment on this portion of the set should be arranged for a colorful background and a subdued foreground.

Flood the back drop with blue green and orange amber. A cloud effect may be used to operate on the drop providing the scrim or backing to the window is not too heavy. The foreground must depend upon shaft lighting, an orange amber spot off right focused on the character at center of the stage, with the edge of the huge vase at left and the folds of the drapes up right being highlighted with the same tone. The overhead lighting should be in green with a purple tone at the base of the set.

The routine may be worked in a variety of forms, but it is our idea to introduce the painted scrim first for the purpose of suggesting the locale, then as the voice of the singer is heard in the distance, the lights on the scrim are gradually dimmed as the lights back of it are brought up. The scene may revert to the opening motif at the finale. An effective treatment is to have the voice of the singer heard off stage and gradually increases in volume as the lights are brought up. This same effect should be carried out with the end of the number.

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We have prepared a list of leading manufacturers and retailers who specialize in stage and electrical equipment and other items of production work.

It is yours for the asking.

Let this department be your service bureau.

We are ready to help and assist you with your problems.

Your Equipment
Service for You—Theatre Owner—Builder—Studio—
Laboratory—Exchange Executive—From Your Angle
Edited by A. Van Buren Powell

A. P. S. AND S. M. P. E. AND I. A. T. S. E. Local 314 THREE PROJECTOR LOGIC

By Charles H. Travis
Projectionist, Barcli Theatre
Schenectady, N. Y.

THE INITIALS above represent three great organizations—the American Projection Society, the Society of Motion Picture Engineers and the International Association of Theatrical Stage Employees (Local 314, a division of the projectionist affiliation). Each and all, in different phases of activity, they stand for better men handling better equipment. A member of them all is Charles H. Travis—and it is safe to say that in this article which he sends to YOUR EQUIPMENT, Mr. Travis represents the opinion of the progressive trio of Motion Picture Organizations—all three doing much to improve the motion picture.

I have always been an advocate for THREE PROJECTOR installations and think that every theatre, both large and small, should have three complete projectors in the projection room and all three should be in first class working condition at all times if possible. I say if possible because at some time no matter how careful you are one projector is liable to go bad and it should not be allowed to be out of commission any longer than is necessary to put it back in good condition again. I have had the occasion to have to repair one projector while keeping the show going alone on the other and we all know that this is not an easy task. (Up this way we do not have two projectionists on duty at the same time.) With a THREE PROJECTOR installation it would have been but a short wait to take the film from the disabled projector and continue the show on one third, repairing the laid up projector at leisure and thereby doing a better job.

Then again if you alternate on three projectors you will lengthen the life of them all and I believe that three projectors used alternately will be of service more than three times longer than a two projector installation. If you had a valuable horse or, in the present time an expensive auto you would not use same every day in the year without rest but I have seen projectors used until they were almost ready to fall apart before the much needed repairs were made. One reason being that the Exhibitor has not made any provision for repairs and must go to the distributor or factory for a loan mechanism. This means the tying up of some cash and in most cases a Projectionist is lucky if he can get new parts and put them on after the show or mornings.

I have not the pleasure of a three projector installation yet, I hope to get a projector that is not being used in one of the other houses on the circuit in the near future, but I haev the next best thing, an extra mechanism complete and also a spare intermittent movement.

At present I have two Simplex projectors type S lamps with McCauley Arc Controlls, separate stereo, G. E. 70-70 A C to D C Compensarc, one 50 amp. A C Compensarc (not enough), Cinephor objective lenses, P A 20 Cinephor converging lens, Luxalba 7½ focus collector lens and ⅝ positive, 11/32 negative Orotip carbons using 70 amps. Enclosed motor driven rewinder of my own make as well as the hand driven for inspection and a splicing block.

My projection room is 16′ x 12′ with two windows opening on the street. Lamphouses piped to the open air. The A C and D C sets are in a room of the same size as projection room located just below.

While I have your attention I would like to say a few words regarding a projection room accessory which I think is as important as three projectors and that is an extra outfit to provide current when the regular outfit goes bad or the city supply fails.

Mount a small generator and gas engine on a truck and have about 100 feet of the proper size cable. This truck could be housed centrally and in case of trouble rushed to the location attached to the bosses auto or a Taxi, the cable taken to the projection room and you are off again.

Ihave seen the time when the current failed in one of our down-town first run houses at seven o'clock on a busy night and not come on again that night. Other theatres on the opposite of the street and below had current. The manager claimed he lost $500.00 that night which would almost pay for the above outfit.

Prize-Winner Legler Checks Up Prints and Exchanges Thank Him

First "Protect-the-Print" Award Man Writes

FRED K. LEGLER, Projection Chief of the Lyric Theatre, Redfield, South Dakota, who received Moving Picture World's First Award in the Protect the Print campaign last winter, has been up-ond-doing as always. Now he writes in on a little print check-up he recently conducted—and its results. Fred—speak up!

During the month of March I kept a very close check on all prints coming from the exchanges in the Minneapolis territory, and am proud to say that out of 14 exchanges only three sent prints on which complaints were filed. At the end of the month I sent each exchange a report informing them just how the inspectors were takin' care of the poor, hard workin' Print, many of the managers sent me letters showing their appreciation for good cooperation.

Here are a few of the comments on my report:

"It is not often we receive a letter of this nature, we are going to do our utmost to continue the good work."—Vitagraph, Inc.

"Take great pride in our Inspection Department because after all our success is due to the service we give."—First National Pictures.

"We have always been proud of the condition in which we send out our films."—Metro-Goldwyn-Mayer-Dist-Corp.

"Our inspection department takes great pride in doing it's best."—Celebrated Film Exchange.

"It is only when we have served the exhibitor well and given him every cooperation possible that we are satisfied."—Producers Dist. Corp.

During the month of March we showed thirty complete programs, so you see Van that I have plenty of film to check, inspect, and project.

I wish to say that the following exchanges in Minneapolis send us prints in excellent condition. Please put their names on your Honor Roll.

Pathe Exchange,
Educational Film Exchange,
Celebrated Film Exchange,
First National Pictures,
Universal Pictures,
Vitagraph, Inc.,
Metro-Goldwyn-Mayer-Dist-Corp.,
Producers Dist.,
United Artists,
Famous Players, Sioux Falls Branch,
Film Booking Office, Sioux Falls Branch,
My motto: "Better Prints, Good Projection, Bigger Receipts."

New Stage in Record Time is Metropolitan Studios Stunt

TWENTY-ONE days ago William Sistrom, general manager of Metropolitan Studios O. K.'d plans for a new stage and handed same to George Bertholon, general production manager, and Harvey Leavitt, construction superintendent, with "That's O. K. Let's do it."

Three weeks later, Priscilla Dean and Director Robert Thornby with "The Speeding Venus" company were filming scenes on the new stage.

Constructed to give more than 10,000 square feet of stage space with twenty-two additional dressing rooms and with the paint shop and general stores office incorporated, the new stage was formally dedicated by Priscilla Dean and her company, the first to use the new addition to the studios.

Another addition to this stage will give Metropolitan a stage that will measure approximately 150 x 350 feet. This addition will be added within a short time.

Bluette Now Woodward's

THE WOODWARD THEATRE Company, of which Henry S. Koppin is President, took over the management of the Rialto Theatre, Detroit, Mich., on April 1st. This is one of the leading picture houses on the east side of Detroit with a seating capacity of 1,400 chairs. The house has been operated by the Rialto Theatre Company for the past nine years with James E. Ritter managing.

Mr. Koppin states that he will retain the policy as established by Mr. Ritter, but will operate it along the lines in vogue in his chain of fifteen houses in and around Detroit.

The Koppin chain of houses will be augmented to seventeen upon the completion of the Dearborn house, which will seat sixteen hundred, and the new house of two thousand seats now under construction at the corner of Chalmers and Mack Avenues.

New Equipment in K-C

THE NEW CENTRE, Waldo and the Baltis Theatres, Kansas City, have installed Artic Nu Air systems and completed other interior improvements in preparation for spring business.

Joe Plunkett Starts Up Broadway Strand's Cool Summer

AFTER six months' labor and an expenditure of more than $200,000, the new cooling system for the Mark Strand Theatre, Broadway at 47th Street, is in full operation. On last Thursday morning Joseph Plunkett, Managing Director of the theatre, opened the first big value of the new plant, and Moe Mark, President and General Manager, turned the power on the big motors, and the most modern and one of the largest refrigerated air cooling systems in the world began to function.

Inside of thirty minutes the temperature of the big theatre, on the stage and in the spacious lobby as well as the theatre proper, had fallen to a temperature of 70 degrees Fahrenheit. Since then an even temperature of about 70 degrees Fahrenheit has been maintained with the relative percentage of humidity at fifty-five. Should the humidity outside rise to one hundred per cent the inside will remain constant at fifty-five. It is the purpose of Mr. Plunkett to keep the theatre at approximately 72 degrees, never rising above 75 nor falling below 70 degrees.

This, Mr. Plunkett explains, precludes any possibility of discomfort in going from the heated street air to the cooling theatre, and eliminates any possibility of colds, due to the sudden change. Nor, working on the reverse order, will there be a feeling of excessive heat upon emerging from the theatre. An additional precaution is taken in having the cooled air modulated so that the lobby is slightly warmer than the theatre proper.

New London, Conn., Will Show the World Some Organs

THE CAPITOL THEATRE and the Crown Theatre, of New London, Conn., are each installing expensive organs, the former at a cost of $25,000 and the latter at an expense of $20,000. The Crown will dismiss its orchestra when the installation is completed while the Capitol will retain its orchestra which will play in conjunction with the organ. The organs are capable of producing all sounds of a regular orchestra, including many of the effects used by the drummer.

The first week an expert organist from New York will play at the Crown. The organ will be located at the right of the screen on the stage with the console in the orchestra pit. It will be played throughout the picture program. The Capitol organ will be located in the right and left front boxes with the console in the pit. It will be played during the pictures, the orchestra playing for the vaudeville. Both organs are considered the fastest playing yet manufactured.

Theatre Information

Building, Remodeling Plans Filed

Contracts Awarded

LOS ANGELES, CALIF.—W. Simpson Construction Company, Bank of Italy Building, has contract for two-story brick theatre and store building, 90 by 175 feet, for P. B. Brunson and M. B. Pringle, to be located on Hollywood Bulevard, near Gower street, to cost $168,000.

LOS ANGELES, CALIF.—J. F. Kuhns, 175 West Tihrty-seventh place has contract for two-story brick theatre and lodge building, 130 by 137 feet, for Chotiner Amusement Company, care R. D. King, Van Nuys Building, to be located at Ninth street and La Brea avenue.

LOS ANGELES, CALIF.—William Simpson Company, Guaranty Building, Hollywood, has contract to erect theatre on Vin street, near Hollywood Boulevard, for Hollywood Playhouse Corporation, to cost $500,000.

BOISE, IDAHO.—Ground has been broken for modern theatre of Egyptian design, to be erected at Seventh and Main streets, to cost $200,000. Ground floor will contain eight stores. Theatre will be devoted to pictures and occasional road shows. To be completed by November 1.

MUNCIE, IND.—L. Colvin, Board of Trade Building, Indianapolis, has contract for two-story brick and reinforced concrete theatre, for Muncie Theatre Realty Company, to be erected at Mulberry and Adams streets, to cost $400,000

DANVILLE, KY.—William King has contract for new moving picture theatre being erected next to Gilcher Hotel.

PADUCAH, KY.—Site has been cleared on Broadway for new moving picture and vaudeville theatre, with seating capacity of 2000, to be erected by Columbia Amusement Company.

WYNNEFIELD, PA.—Kenin & Shapiro, Inc. 5809 Stockton road, has contract to erect large moving picture theatre, with seating capacity of 2,400, to be located at Arlington and Fifty-fourth streets. Number of stores will occupy ground floor. Construction work starts June 10.

CHARLESTON, S. C.—Wentworth Realty Company has awarded contract to Palmer-Spivey Construction Company, for completion of Gloria Theatre, King and George streets, including remodeling stores at 329 King street into lobby; completion of theatre proper, exterior of which has been completed; seating capacity on first floor, with tier of boxes on mezzanine floor, totaling 1,500.

SEATTLE, WASH.—Ground has been broken for new moving picture theatre, to be erected at northeast corner Ninth avenue and Pine street, to cost $1,000,000. Will be operated by Famous Players-Lasky Cororation.

Improving Theatres

FRESNO, CALIF.—Golden State Theatre Corporation has ordered new Wilson Theatre closed until changes can be made to meet new policy.

SEBRING, FLA.—George R. Kline and G. T. Nelson will enlarge and remodel building on Ridgewood drive for theatre.

ATLANTA, GA.—S. C. Dobbs, Candler Building, has permit for remodeling store at southwest corner Peachtree and Tenth streets into theatre, to cost $20,000.

BATTLE CREEK, MICH.—Majestic Theatre on West Main street, moving picture house, is being remodeled, including new two-story front and interior changes. House will reopen early in July.

GREENWOOD, MISS.—G. F. McCormick, manager of Greenwood Theatre, plans to make improvements.

JERSEY CITY, N. J.—Majestic Theatre will be remodeled and redecorated.

Picture Theatres Planned

BIRMINGHAM, ALA.—Marvin Wise theatre interests has plans by L. A. Howell for moving picture theatre, to be located at 2012 Third avenue, with seating capacity of 1,200, to cost $150,000.

SANTA BARBARA, CALIF.—California Theatre Company plans to erect theatre at Milpas and Montecito streets, with seating capacity of 800, to cost $60,000.

SAN JOSE, CALIF.—Kern & Hamburger, 110 Sutter street, San Francisco, have purchased site on West Santa Clara street for proposed new reinforced concrete theatre and store building, to cost $150,000.

VAN NUYS, CALIF.—Van Nuys Theatre Corporation has completed plans for Class A theatre at Sherman way and Kittridge street, with seating capacity of 1,400, to cost $150,000.

NEW YORK, N. Y.—M. & S. Theatre Company, 154 Delancey street, has plans by Harrison G. Wiseman, 25 West Forty-third street, for three-story brick theatre, 145 by 100 feet, to be located at 44-54 Suffolk street.

ROCHESTER, N. Y.—Greater Rochester Properties, 207 Lafayette Building, Buffalo, N. Y., has plans by Leon Lempert, 1154 Mercantile Building, for two-story brick and stone-trim theatre, store and office building, 127 by 160 feet, to be located on South Clinton street, to cost $1,125,000.

SYRACUSE, N. Y.—John Strobel, 622 E. & B. Building, Rochester, N. Y., is preparing plans for two-story brick and stone-trim Vanderbilt Theatre, moving picture house, 75 by 200 feet, to be located on South Salina street, to cost 450,000.

MARION, IND.—Washington Theatre Company, which owns the Lyric, Royal-Grand and Indiana Theatres, plans to erect new up-to-date moving picture house.

VISALIA, CALIF.—Golden State Theatre, Inc., has purchased site at Encina and Main streets, for erection of modern theatre.

WEST CULVER CITY, CALIF.—Wallace D. Coburn, 3812 Hughes avenue, Culver City, has plans by Mrs. Frankie Faulkner, 6724½ Sunset boulevard, Los Angeles, for new Indian Theatre, to be located at Washington and Venice boulevards, with seating capacity of 1,800, to cost $100,000. Theatre will occupy site of four and one-eighth acres, laid out with various concessions, including trading posts and Indian games.

DENVER, COLO.—William Fox theatre interests contemplates erecting moving picture theatre and office building, to cost $1,000,000. Seating capacity of theatre about 5,000.

CHICAGO, ILL.—South Shore Theatre Building Corporation, 6711 Stoney Island avenue, has plans by Z. Erol Smith, 405 East 55th street, for four-story brick, terra-cotta and reinforced concrete theatre, store and apartment building, 265 by 125 feet, to be located at 75th and Kingston streets, to cost $2,000,000.

CHICAGO, ILL.—Z. Erol Smith, 305 East 55th street, is preparing plans for three-story brick, terra-cotta fireproof theatre, store and office building, 25 by 198 feet, to be located at southeast corner Irving Park boulevard and Central avenue, to cost $1,250,000.

GALESBURG, ILL.—Bondi Brothers, Main and Cherry streets, have plans by C. W. and George L. Rapp, 190 North State Street, Chicago, for two-story brick, reinforced concrete and terra-cotta trim theatre, to be located at northeast corner Kellogg and Main streets, to cost $200,000.

INDIANAPOLIS, IND.—W. H. Griffin, 30th and Illinois streets, plans to erect three-story theatre, 102 by 300 feet, with seating capacity of 2,500, to be located at 30th and Illinois streets, to cost $500,000.

SHOALS, IND.—Hiram McCormick will erect concrete-block moving picture theatre in rear of his store property.

LOUISVILLE, KY.—Fourth Avenue Amusement Company has purchased site at 1167-73 South Eighteenth street, for erection of moving picture theatre. Site measures 80 by 150 feet.

BALTIMORE, MD.—Stanley Company of America has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for one-story brick and reinforced concrete theatre, 100 by 300 feet, height 80 feet, to be located at Howard and Franklin streets, to cost $1,500,000.

DETROIT, MICH.—Maurice H. Finkel, 1333 Book Building, is preparing plans for three-story brick and terra-cotta trim theatre, store and office building, 143 by 92 feet, to be located on Twelfth street, near Seward avenue.

FLINT, MICH.—Flint Capitol Building Company, 415 Genesee Bank Building, has plans by John Eberson, 212 East Superior street, Chicago, for three-story brick and concrete fireproof theatre and arcade building, 153 by 200 feet, to be located at Second and Harrison streets, to cost $500,000.

KALAMAZOO, MICH.—Bijou Theatrical Enterprises, 505 Insurance Building, Detroit, has plans by John Eberson, 212 East Superior street, Chicago, for brick and stone-trim theatre, store and apartment building, to be located at Lovell and Burdick streets. Theatre will have seating capacity of 1,800.

SPRINGPORT, MICH.—Movement started to erect moving picture house, which, when completed, will give village first theatre in nine years.

DEXTER, MO.—Charls Weeks contemplates erecting one-story brick theatre on Stoddart street, 50 by 140 feet, to cost $20,000.

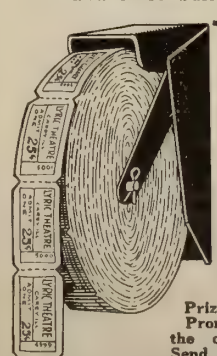
NEW YORK, N. Y.—Wilgus Realty & Construction Company, 2560 Davidson avenue, has plans by R. C. P. Boehler, 116 West 39th street, for two-story brick theatre and store building, 100 by 125 feet, to be located on east side White Plains road, to cost $145,000.

NEW YORK, N. Y.—170th Street Manor Avenue Corporation, 152 West Forty-second street, has plans by Oscar Goldschlag, 1482 Broadway, for two-story brick and terra-cotta moving picture theatre and store building, 100 by 150 feet, to be located at southeast corner Westchester and Manor avenues, to cost $200,000.

WILKES-BARRE, PA.—Comerford Amusement Company, 207 Wyoming avenue, Scranton, contemplates erecting two-story brick theatre at East Market street and Public square.

MADISON, WIS.—New Capitol Investment Company, 86 Michigan street, Milwaukee, has plans by C. W. and George L. Rapp, 190 North State street, Chicago, for three-story brick and terra-cotta trim Capital Theatre, store and office building, 120 by 132 feet, to be located at State and Henry streets, to cost $1,000,000.

MILWAUKEE, WIS.—Company organizing, care Frank P. Nusslock, 987 Becher street, has plans by Russell B. Williamson, 405 Broadway, for two-story brick and reinforced concrete Spanish design theatre and store building, 150 by 150 feet, to be located at North avenue, Third and Lee streets.



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Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Put Projection On a Business Basis

By F. H. Richardson

No. 1. Your Empty Seats and Your Projectors

This series of articles gives the real showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of "the heart of the theatre."

AN amusing incident occurred last year. I was talking to an exhibitor who boasted that he had two projectors seven years old, which were still, he asserted, "giving good service." He did NOT tell me how much he had paid out in repairs for those old-type has-beens, and I was too discouraged by such poor business judgment to embarrass him by asking.

He invited me to lunch and we rode to an expensive restaurant in his very late model limousine. I remarked upon the newness of the car, and what a splendid piece of mechanism it was, to which he boastfully replied to the effect that he "got a new car every year." It did not pay to run an old car.

"There's John Doe" a friend of his. "He's still running' an old bus he's had for four years. He's crazy! It's cost him more in repairs than a new car, but he don't seem to know it. An old boat like that's no good anyhow, but y' can't make him see it, the dumbbell."

I looked him square in the eye and said, "Say, Jim, I believe you were just bragging to me that YOU have two old, God-forsaken antique projectors, which you are compelling your men to get along with after seven years of hard service."

To do him justice he looked a bit foolish, but came through with a half-hearted: "That's different."

Repairs Heavy on Old Projectors

"In just what way?" I asked. "You have not figured up how much those old, out-of-date projectors have cost you in repairs. You wouldn't even consider driving a last year model automobile, yet you compel the continued use of two projectors SEVEN YEARS OLD, and those are the mechanisms upon the fine accuracy of which you must depend for the excellence of the chief thing you have to sell to the public. Do you think there have been no important improvements in motion picture projectors in seven years? You say your friend is crazy for keeping a four-year-old model car which he uses mostly for pleasure, but you don't seem to think yourself even mildly insane for using Noah's ark projectors. In fact, Jim, you seem to be really proud of having compelled your projectionists to get along with them all this time."

We spent the entire lunch hour discussing the matter, but apparently he was still unconvinced. However, two weeks later I heard that he had ordered two new projectors, so that was that.

There are several reasons why projections equipment should, purely from the business point of view, be kept up to date, and in the very best possible state of repair. There are cogent reasons—reasons the exhibitor cannot afford to ignore—why any other course is both unbusinesslike and very poor procedure.

For the benefit of those comparatively new to the business, as well as to serve as a reminder to those many who read my various articles of years gone by on this particular thing, I propose to again set forth the various reasons why the above statement is true.

First, let us consider the item of projector renewal, and see just what it means in the way of monetary investment, carefully remembering that there will be a very considerably smaller total repair bill where projectors are renewed with comparative frequency, as against projectors used for a considerable number of years.

Let us also not lose sight of the fact that various improvements added to projectors every year really mean something. I am sure you will agree with me when I say that to dispute that last statement, or even to question it, would be little short of nonsensical. As well say that automobiles are not made better and more efficient—capable of giving better service, and giving it with a greater degree of efficiency, by the improvements added from year to year.

Let us examine into this matter of projector renewal, and see just what it costs to keep the projectors fairly well up to date, taking a three-year period as a fair limit of "useful life" for the theatre which operates seven or more hours a day, and five years as the extreme limit even for the short-time small-town theatre.

Three years is selected as the period of "useful life" for the first named theatres because such houses are ordinarily found in good sized cities or towns, where there is a large possible clientele—a possible patronage sufficient to fill them to capacity constantly if that patronage can be "got out," certainly such a theatre has every reason for keeping its projection at the highest possible standard of perfection. It cannot afford to have anything but the very best in so vital a thing, and certainly projection machinery which is not of a late model and does not have the improvements incident to the progress of a longer period than three whole years cannot be called the "very best."

Limit of Useful Life of Small Town House

Five years is selected as the limit of "useful life" for the small town or village theatre, because the competition there is not so keen, if there is any at all, and the patrons, having far less to select from in the way of amusements, are not inclined to be so exacting.

Let us now do a little analyzing and see just what per diem investment such a renewal of projectors would mean to the theatre. I say "per diem" because only by that sort of an analysis may we arrive at an intelligent estimate of the probability of the investment being returned to the box office by reason of added patronage caused by the excellence of screen results as compared with the results produced by the older machinery.

Professional projectors now cost from $800.00 to $1,050.00. The average is pretty close to $850.00, which means seventeen hundred dollars for two of them.

Seventeen hundred dollars then is the sum required every three years for renewal in large theatres, provided the old projectors are cast aside as of no value whatever, and seventeen hundred dollars distributed over a three year period figures out as a little more than a dollar and a half a day.

In other words, in order to replace your

(Continued on page 318)

"Shinin' up the old bus, Bill?"
"Yeh," goin' ta sell 'er."
"Why that car's in fine shape yet."
"Yeh, but she's two seasons old—an' they're bringin' out a 'six' with four wheel brakes."
An' "she'll" be a car he can brag about.
Yon don't brag about any old 1916 bus—you want something that's pepped up with all the latest improvements—when you buy a car you want A CAR, not an ARK.
Now—those Projectors—
Shift your eyes into high and hog the road till you've run over this good sense highway to prosperity.

Bluebook School Answers 495 and 496

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimiliate the vast amount of knowledge contained within its covers.

Question No. 495—Give us your idea of the projection room service wires.

C. H. Hanover, Burlington, Iowa, Harry Dobson, Toronto, Ontario, W. C. Budge, Springfield Gardens, N. Y., G. L. Doe, Chichago, Ill., "Bill" Doe, Chicago, Ill., E. Fergodo, Livermore, Calif., Lawrence & Bell, Sackville, New Brunswick, W. C. Whitt, Red Bluff Calif., Chas. C. Colby, Santa Fe, N. Mex., Henry Chhultz, Ashland, Wis., Allan Gengenbeck, New Orleans, La., and Some-One-Whose-Name-I-Can't-Make-Out, Galveston, Texas, made more or less good on this one. Oh yes. Apologies! And T. R. Guimond, Mobile, Alabama.

Hanover answers thus:

The answer to the question you have asked is simple. It is answered on page 68, in the first paragraph under "Loss Through Resistance." The service wires should be of a size which will carry the maximum load they will be called upon to carry under normay conditions efficiently by "efficiently" I mean without too much voltage drop.

What voltage drop may be permitted without transgressing upon efficient operation is set forth well and truly on in the black face type on page 69 of the, or should I say "OUR" Bluebook.

I want to thank brother Hanover for this compliment in saying "our" Bluebook. That is precisely what I tried to make it—a book which would be YOUR as well as "mine," because it would be of real service to you. The answer is a brief and thoroughly complete one. It could not, in my opinion, be much improved upon.

Question No. 496—Tell us how you would proceed to compute the size of projection room feeders necessary to any given condition, or tell us how you would proceed to ascertain whether or not the projection room service wires on the job you had just taken were large enough to operate efficiently.

Gengenbeck says:

First, in either case, I would ascertain the maximum amperage used under ordinary conditions, meaning the amperage used without considering any possible short time temporary load which might sometimes occur, except to make sure that it did not overload the service wires—load them beyond their rated capacity.

Having done this I would figure up the cost per hour or day of a three, four, five and six volt drop, the price paid per K W and the amperage used.

This is easily done. If 80 amperes are used, and the drop be five volts, the loss then is 80x5=400 watts, and if the price be, say eight cents per K. W., then there would be a loss of three cents per hour, or 30 cents in a ten hour day.

Having done this, I would ascertain the actual wire size requirements by applying formula No. 4, substituting the voltage drop selected as aceptable for "e" in place of the figure 8 used in the worked-out formula on page 75.

This would tell me just what size wires are necessary, and I have only to have them installed, or to measure the existing wires and see if they are O. K.

Do you see how easy it is for you to do these things by using your Bluebook, and don't you think your manager would perhaps think a bit more of you if you went to him with a paper on which you had figured out the exact condition, and said to him: "I have measured up our projection room (NOT "Booth" or "Coop") service wires, and find they are causing a loss sufficient to install two or three sets of service wires (as is often the case) every year." Do YOU think that sort of stunt would injure your reputation seriously? Do you think it would have any BAD influence when you or your union men asked for more coin of the realm in repayment for your services? Do you?

I. A. Convention A Thing Of the Past

THE I. A. Convention is a thing of the past. Its chief work of merit was, in my opinion, that it rejected the efforts of a man who in the past proved himself to be a very poor executive officer to grab the office of President, and re-elected William Canavan.

Canavan and I are on he most cordial terms, so what I shall say is said as to and about a FRIEND is thereore not in any sense hostile criticism. It is meant for him to consider in kindly light, as coming from a friend.

William Canavan is an able, courageous man and executive. He is honest, at least insofar as it is possible for any man mixed up in either national or any other part of politics to be honest—and that last is NOT meant in any degree nastily, but merely as expressing the opinion that (a) no man can attain power in governmental (and unions are in a sense governmental, because they govern the acts of large bodies of men) unless he be, to some extent at least, a politician, and (b) in politics one MUST sidestep, and often avoid doing things one well knows ought to be done, in order to placate those (possibly a majority) who, from many possible reasons, oppose their doing.

It is a fact recognized by all who have to do with labor unions, and admitted to me personally many years ago, by no less person than the late Samuel Gompers, that, except in a few of the older unions composed of workmen whose skill is directly recognized by the "boss" in proportion to its amount and value to him, unions almost invariably have at least a substantial, and often a majority membership which is opposed to using the organization for anything whatsoever except a club with which to get improved conditions or better pay.

William Canavan cannot entirely overturn the inertia of the non-progresive projectionist members of the organization. No man on earth could do that, I think. They do notwish to be disturbed. They wish to get all they can from the employer, which is natural, BUT they have absolutely no wish to make any sustained effort to improve their knowledge of the technique of motion picture projection, and thus make themselves really worth double what they now receive. They, in fact, resent, and often bitterly, resent any attempt to pry them out of their RUT, and oblige them to use their mentality to improve themselves and their services.

William Canavan cannot oblige them to do that, but William Canavan is too astute not to KNOW that the man able to put as a body, done during the past year to make its members WORTH more money?

I'm NOT knocking, mind you. I'm simply asking you what, IF ANYTHING, you have done, as a body, to improve the ability of your members, and thus be able to go before the exhibitors with "clean hands," look them in the eye and say: "Local 306 tried to improve the ability of its members and give you good and efficient service, and we ask higher pay not only because we should have it, but also BECAUSE OUR MEMBERS DO BETTER, AND MORE EFFICIENT WORK, AND THEREFORE,ARE WORTH MORE MONEY.

Bluebook School

Question No. 510—Describe how you would arrange to change instantly from one source of supply to another, supposing that one was D. C. and the other A. C. and you wanted a higher amperage of A. C. Also illustrate the method by diagram.

Question No. 511—Show, by diagram, how you would arrange to change instantly from rheostat to transformer, or vice-versa.

From South Africa

IT makes one feel good to know that one's work is doing good in far off places, and that men in the far corners of the earth use to their advantage, and therefore to the advantage of their employers and the motion picture industry, the book you worked so hard to perfect.

Here is a letter from L. C. Sprague, projectionist, Grand Theatre, Port Elizabeth, South Africa: "I have read, with deep interest, both your Third and Fourth Editions of the "Handbook of Projection for Managers and Projectionists," and since I am in charge of the projection rooms of four of our large theatres, they have been of enormous assistance to me. I shall want all future editions as they appear."

Brother Sprague writes further, but of matters not for print. I must compliment him upon the fact that he is studying and using his BRAINS instead of relying wholly upon "luck" and his muscles, as too many do.

What Has Local 306 Done?

LOCAL 306, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, either already has, or soon will (I am not sure which) presented a new minimum wage scale to the exhibitors of Greater New York.

I have a copy of this document before me, and while I have not made close comparisons, it seems to call for a considerable raise in remuneration for projectionist members, for machine operator members and for machine attendant members—for the local has all three classes in plentiful numbers.

I do not propose to make comment, except to ask Local 306 and its supply dealer—projector parts manuacturer President just exactly what, IF ANYTHING, the local has, real accurate knowledge into such work as motion picture projection is a more valuable man to the employer—even to the most confirmed dumbbell element in the employer's ranks—than is the man who skins along, just able to "get by," and being a more valuable man to the employer it not only is easier to get more money for him, but also it savors less of using the organization as a club.

I congratulate the I. A. on its re-election of William Canavan as its President. I suggest to William Canavan that he inaugurate a systematic and sustained effort to LEAD the backward element along the paths of improvement in technical education. It is tough to ask a union like 306, here in New York City, which has one of the highest wage scales in the country, plus working conditions taken as a whole, equal to any I know of (I am advised by competent authority that New York City equals the much vaunted Chicago scale, on the average, and that working conditions are actually better than in Chicago), what it has done during the past year to try to make its members worth the increase they will ask this fall, well knowing the answer must be just plain ABSOLUTELY NOTHING.

William Canavan, rightly or wrongly, this department has a considerable power and influence in various ways. It tenders to you, very willingly, any support it may at any time be able to give you in any right thing. It wishes to you a continuation of the success which has crowned your efforts since you took office.

Like the I. A., this department and its editor seeks ONLY what it believes to be the best interest of motion picture projection and the men engaged therein, only firmly believes that AN ADVANCE IN ABILITY SHOULD WALK HAND IN HAND WITH AN ADVANCE IN PAY, and that it is a part of the duty of the union to seek, by every possible means, to raise to the highest possible scale of ability the men within its ranks.

A Warm Joke!

THERE was one real good joke in connection with the I. A. convention, recently held in Cleveland. One of the largest projectionist unions in the United States of America sent, as one of its delegates to represent it, a man who has not worked either as a motion picture projectionist, as a machine operator, or even as a machine attendant for many years. He is, and has, for several years been a supply dealer and a projector parts manufacturer. And—here is the laugh—the convention gravely accepted this manufacturer-dealer into its councils as a "moving picture machine operator." Wonder if there'll be any clothing manufacturer delegates in the next convention?

Put Projection On A Business Basis

(Continued from page 316)

old projectors with bran new ones of the very latest model every three years, you must invest that amount of money, and if the thing is to be a paying investment that money must all come back into the box office, together with some besides, for profit on the investment.

Let us examine into the probabilities, carefully remembering that those new projectors will not call for nearly as heavy a repair bill as will older ones.

You will all admit that the better the productions you rent are put on the screen, the GREATER WILL BE THEIR ENTERTAINMENT VALUE.

You will all agree that the many improvements and refinements placed on projectors during any period of three years will cause them to operate with greater efficiency, and to give better general results. Then it naturally follows that the new projectors will have higher or greater value to you and your theatre than the old ones. That is just plain common sense argument, is it not? Sort of a one-and-one-makes-two lines of talk. A thing you cannot well either question or dispute.

Improvements Add To Efficiency

By the refinements and improvements added to projectors in a three-year period you will inevitably gain in efficiency of operation, besides getting screen results and reducing the overhead by doing less damage to the films. AND surely you will not attempt to tell me that better screen results will not bring more people to your theatre? If you did I would lose respect for your business judgment and your knowledge of showmanship.

So you see, any way you look at it, you are gainer, at least to some extent, and to just what extent is the only remaining question.

Taking one day with another, you have a LOT of seats you don't sell, have you not? Of course you may possibly sell to capacity, or nearly so, at all shows on Saturdays and holidays, though even that may not be quite true for the first and last show of the day.

You have plenty of possible patrons to fill every one of those seats at every show, have you not? Only they don't come often enough. Look me in the eye, now, and answer me: "Don't you have anywhere from a hundred to a thousand seats unsold on an average every day? Don't you? Mind you I am NOT talking about one or two shows. Not about the ENTIRE day.

Honestly now, don't you think your projection could be improved sufficiently to fill say ten more of those empty seats every day. That's a mighty small number out of 200 or a thousand, mind you.

Remember that I'm NOT talking about any certain day or production, but about INCREASING THE AVERAGE DAILY PATRONAGE OF YOUR THEATRE.

DON'T YOU, MR. EXHIBITOR WHO HAVE PROJECTORS FROM FOUR TO SEVEN YEARS OLD (and there's a lot of you, believe you me) REALLY AND HONESTLY, DOWN IN THE BASEMENT OF YOUR HEART, AGREE WITH ME THAT THE CHANCES ARE THE INSTALLATION OF UP-TO-DATE PROJECTION EQUIPMENT WOULD GIVE SUFFICIENTLY BETTER RESULTS TO BRING IN ADDED REVENUE OF MORE THAN A DOLLAR AND A HALF A DAY?

Good Tools Act as Tonic to Men

Don't it sound reasonable that it would? And IF IT WOULD, THEN YOUR INVESTMENT WOULD ALL BE RETURNED TO YOU WHEN THE THREE YEARS WERE UP, even supposing there would be no less repair bills with the new projectors than with the old.

You must remember, too, that good tools to work with acts as a decided tonic to your men. The projectionist who is compelled to "get along" with old, out-of-date projectors, has small encouragement to strive to give you the best possible service. He just natually feels that if you don't care enough about high-grade projection to give him decent tools to work with, then it is not up to him to "break his neck" to try to get high class results with the antiquated junk you do give him. AND I DON'T MUCH BLAME HIM EITHER.

And now let us once-over the matter from the village theatre standpoint, remembering that we agree to a five-year limit of service for that bird.

All that has been said before applies equally to the village theatre, except that his necessary yearly expenditure will be only $340.00, or considerably less than one dollar a day. However, since the village theatre usually is not permitted to operate Sunday—the church people preferring that their young folks do other, usually far worse things than enjoy a motion picture—it would really amount to very close to one dollar a day. Aside from this difference all that has alread been said applies with equal force to the village theatre

Very Old Projectors Cause Flickers

I have visited many, many village theatres where a projector so old that it was really getting into the curiosity class was used, and watched the picture jump around on the screen, the fierce flicker and the pretty awful general results and have wondered if the owner really would know the difference between showmanship and a corncrib.

Once he had gotten the production and advertised it, he did not seem to have any idea that it made the slightest difference what the picture looked like, so long as there was SOMETHING on the screen.

Mark you well, I am NOT placing all small town exhibitors in that class by any manner of means. There is a goodly sprinkling of small town and village exhibitors who are good showmen, but you DON'T find them with Powers Five or Edison Exhibition Model projectors in this, the year of Our Lord, 1926.

In another article, to appear soon, I will discuss with you another phase of this matter, and an important one, too.

Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

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Just a few of the many Eastern Houses only, playing the Amazing Mystery Serial

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with Allene Ray and Walter Miller

Loew's Circuit, New York City
Loew's Mt. Vernon, Mt. Vernon, N. Y.
Fugazy, New York City
Superior, New York City
Venice, New York City
79th Street, New York City
Poli's Elm Street, Worcester, Mass.
Star, Boston
Hamilton, Dorchester, Mass.
Imperial, So. Boston, Mass.
Strand, Chelsea, Mass.
Allens, New Bedford, Mass.
Colonial, New Bedford, Mass.
Casino, New Bedford, Mass.
Strand, Peabody, Mass.
Capitol, Fall River, Mass.
Hippodrome, Gloversville, N. Y.
Middletown, Middletown, Conn.

Bates, Attleboro, Mass.
Capitol, Providence, R. I.
Palace, Watertown, N. Y.
Orient, Philadelphia
Mammack, Philadelphia
Franklin, Philadelphia
Jackson, Philadelphia
Lafayette, Philadelphia
Harrowgate, Philadelphia
Pt. Breeze, Philadelphia
Garden, Camden, N. J.
Majestic, Shamokin, Pa.
Carey, Baltimore
Palace, Baltimore
Star, Baltimore
Virginia, Washington
Coakdale, Petersburg, Va.
Globe, Richmond, Va.
Arcade, Norfolk, Va.
Strand, Roanoke, Va.

Colonial, Newport, Va.
Regent, Newark, N. J.
3 Star, Paterson, N. J.
Strand, New Brunswick, N. J.
Palace, Morristown, N. J.
Strand, Union City, N. J.
Crescent, Perth Amboy, N. J.
National, Newark, N. J.
Cort, Somerville, N. J.
Rialto, So. Norwalk, Conn.
Capitol, Waterbury, Conn.
Palace, Waterbury, Conn.
Empire, Hartford, Conn.
Strand, Mystic, Conn.
Strand, Johnstown, Pa.
Casino, Greensburg, Pa.
Court, Washington, D. C.
Harris Majestic, Butler, Pa.
Hippodrome, McKeesport, Pa
Olympic, Altoona, Pa.

As big as "Into the Net" and "The Green Archer"

DIRECTED BY SPENCER BENNET

Pathéserial

TRADE MARK

STORY BY FRANK LEON SMITH

Wireless Photo of Laemmle Smile— SEE "WHAT'S NEW?"

MOVING PICTURE WORLD

VOL. 81, No. 6 AUGUST 7th, 1926 PRICE 25 CENTS

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(See Inside This Cover)

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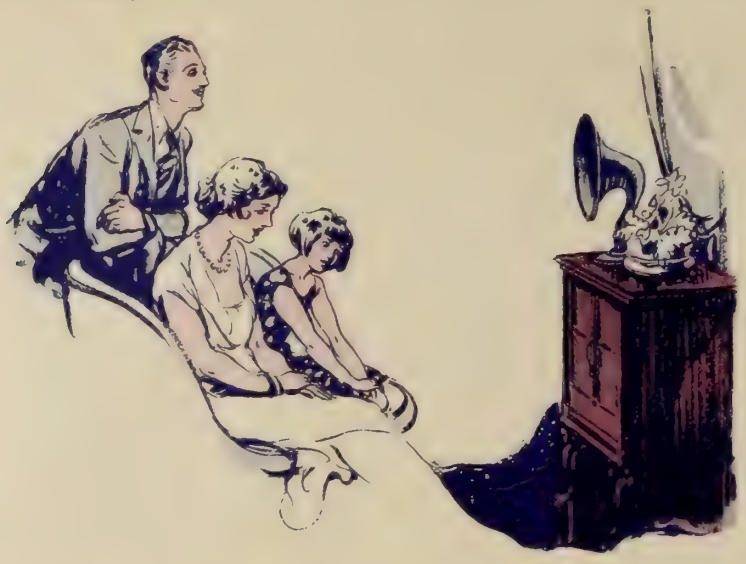

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AGAIN Metro-Goldwyn-Mayer
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NOW comes an even greater
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METRO-Goldwyn-Mayer's Radio Movie Clubs
STRETCHING from Coast to Coast—
FOURTEEN broadcasting stations (and others soon)
ARE now tied-up with M-G-M . . . .
THE M-G-M Movie Club Hour
REACHES 15 million persons weekly.
M-G-M stars and productions
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SUCH as no company can offer . . . .
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IN the motion picture industry . . . .
PAVING the way for 1926-27 and

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WIP—Philadelphia	Tuesday	9:00 o'clock
WRC—Washington		
WBT—Charlotte		
WSB—Atlanta	Monday	Noon
WMC—Memphis	Wednesday	
WJAS—Pittsburgh	Tuesday	10:00 o'clock
WDC—Akron		
KYW—Chicago	Friday	7:00 o'clock
WIL—St. Louis	Monday	10:00 o'clock
WHO—Des Moines	Friday	3:30 o'clock
WOAW—Omaha	Tuesday	10:15 o'clock
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CHECK THE AMAZING BUSINESS being done amid the hectic heat of Summer by NEIL GWYN, MANTRAP, VARIETY, PADLOCKED, ALOMA --and the ONLY ANSWER TO 1926-7 is

15th BIRTHDAY GROUP 75 Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Peppy! As Good As
No Wonder
All The Big Boys
Are Booking It!
Stanley . . . . . Philadelphia
Rialto . . . Providence, R. I.
Empire . . . . Syracuse, N.Y.
New Broadway . . Charlotte
Orpheum . . . . . Chicago
Palace . . . . . South Bend
Walnut . . . . . Cincinnati
Circle . . . . . Cleveland
Colorado . . . . . Denver
Pantages . . . . Kansas City
Forum . . . . . Los Angeles
Alhambra . . . . Milwaukee
Pantages . . . . Minneapolis
Mosque . . . . . Newark
Sun . . . . . Omaha
Blue Mouse . . . . Portland
Victory . . . . . Salt Lake
Pantages . . . San Francisco
Metropolitan . . . . Seattle
Lyric . . . . . St. Louis
Colonial . . . . . Vancouver
Rialto . . . Washington, D.C.
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Strand . . . . . New Orleans
An ERNST LUBITSCH PRODUCTION
"SO THIS IS PARIS"
Directed by ERNST LUBITSCH
Coming! John BARRYMORE in DON JUAN
"SO THIS IS PARIS" -- A knockout!

Sandow

"The World's Greatest Dog"

IN accordance with exhibitor demand, we have arranged to star Sandow, the world's greatest dog, in a SERIES OF SIX PICTURES during the new season, to be made by the Chesterfield Motion Pictures Corporation, George D. Batchellor, President.

TO meet public demand these pictures will be the best that have ever been made with Sandow. The first of the series, "CODE OF THE NORTHWEST", is now in our exchanges. It is action from start to finish, with smashing melodrama and the Royal Mounted thrown in for good measure. You will like it; your patrons will love it.

THIS is announcement No. 2 regarding the Associated Exhibitors' Product for 1926-27. No. 1 announced the signing of Bill Cody for a series of six smashing Westerns. Watch for No. 3.

BUT even finer things await the buyers of the Sandow series. Orders have been sent to the studio that Associated's product must be bigger than ever before. The result will show itself in the second of the series, "CALL OF THE WILDERNESS", which is now in production under the supervision of Joe Rock.

Associated Exhibitors, Inc.

Lewis J. Selznick, President

Millions will flock to see "the most beautiful woman in the world".

MILLIONS read this! MILLIONS who will CROWD your box-offices! MILLIONS who will bring MILLIONS in big time profits! Cash in on this kind of publicity. FIRST NATIONAL always turns the tricks that turn extra PROFITS for you!

And the picture! Ah-h-h!—it is GORGEOUS—beautiful GOWNS—magnificent SETS—great SUPPORT—lavish in INVESTITURE—SHOWMANSHIP in every foot and bigger than big time RESULTS for you with EVERY showing!

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A Weekly for the Whole Family
The Most Beautiful WOMAN in the World
That Merciless Judge of Feminine Loveliness—the Camera—Awards the Prize to
ASHER·SMALL and ROGERS present
CORINNE GRIFFITH
Into Her Kingdom
Adapted to the screen by CAREY WILSON
From the story by RUTH COMFORT MITCHELL
Directed by
SVEND GADE
First National Pictures

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

THAT CARL LAEMMLE SMILE

It's brought to you by radio this week on page 337. Perhaps the industry won't be glad to see this tangible evidence that the Universal chief is on the high road to recovery!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

It's cooler. But, hot or cold, the weather doesn't seem to affect "Variety," the German-made Paramount picture playing its fifth week at the Rialto, New York. The crowds still flock to see it.

VOL. 81 NEW YORK, AUGUST 7, 1926 NO. 6

LONDON CABLE

Moving Picture World Bureau, London, July 27.

By W. E. ALLISON-BOOTH

British producers, at last thoroughly alarmed at the prospect of being left completely out in the cold and goaded by British Board of Trade criticism, are busy recruiting prospective film stars from the ranks of vaudeville and the drama.

England awaited with intense interest this week British National Pictures' offer to Ernest Torrence of 500 pounds a week to star in a British-made picture. He declined. This company has wonderful studios, highly capable executives and a most ambitious program.

"Behind the Front" made a good impression here and is assured of a good run.

PARIS CABLE

Moving Picture World Bureau, Paris, July 27.

By HELEN JOSEPHY

Parisian confidence in the franc and the new Poincare government was reflected this week in increased local movie attendance, and motion picture men breathed more freely.

I interviewed Doug Fairbanks and Mary Pickford on their return from Moscow. They describe their reception there by 15,000 people and the Soviet officials as the greatest accorded them in Europe. Doug is much impressed with the efficient organization of Soukino, the sole official distributing agency. He has great faith in the future artistic development of Russian pictures.

Auto Accidents

Louis Jonte, Universal poster clerk, was injured and his riding companion, Miss Laura Stowers, was killed in an automobile accident near Dallas, Texas, last week. Miss Vera Hathorne, Home State Film Co., stenographer, was painfully injured in an automobile accident at Dallas, Texas, last week and is in a hospital for treatment.

Death Takes Joseph Trinz, Willard Louis, Gradwell

Three prominent figures in the motion picture industry have passed on within a few days of each other—Joseph Trinz of Lubliner & Trinz, Chicago; Ricord Gradwell president of the old Producers Security Corporation, and Willard Louis, the splendid character actor.

MR. TRINZ, chairman of the board of his circuit, died of pneumonia after eleven days' illness at his Chicago home. He had lived in Chicago thirty-five years, starting his motion picture career in Milwaukee years ago. Then he combined with Harry Lubliner and moved to Chicago, where the circuit now is one of the largest in the West. He was a well known philanthropist and prominent in the sporting world. He recently sold his fine string of race horses. Mr. Trinz never married. He is survived by two sisters and two brothers. Interment was at Waldheim Cemetery. Many film men attended and there were many beautiful floral pieces.

WILLARD LOUIS, the famous character actor, died in Los Angeles July 22 of typhoid and pneumonia. He was born in San Francisco in 1882 and enjoyed a successful stage career before entering motion pictures. Perhaps his most famous work was in Warner Brothers' "Beau Brummel," in which John Barrymore played the lead.

Ricord Gradwell died at the Lotus Club, New York, after a month's illness. He was 51 years old. He was once president of the Oliver Typewriter Company. His film connections were Big Pictures, Inc., as a director; a director of the Film Inspection Machine Company, president and director of Producers Exchanges, Inc., president and director of Producers Security Corporation, and director of the Union Fiscal Corporation. He was born in Cumberland, Va. He leaves a brother, Dr. R. D. H. Gradwell, a bacteriologist, of St. Louis. Interment was in that city.

Edwards Appointed

J. Harrison (Jack) Edwards has been appointed by Bill Rudolph, Exploitation Manager of Fox Film Corporation, to head his group of twelve new exploitation men. Mr. Edwards' territory comprises New York City, Northern New Jersey, New Haven and Philadelphia. Mr. Edwards is well known in the industry.

Brown to Europe

Colvin W. Brown, vice-president of Film Booking Offices of America, in charge of distribution, sails for Europe on August 4 on a special mission for Joseph P. Kennedy, president of F. B. O., in connection with company business.

"Hipp" Books Films

The famous Hippodrome in New York has booked first-run Cecil B. De Mille-Pro.-Dis.-Co. pictures. The policy will be a continuous performance from noon to 11 p. m., with vaudeville of the spectacle and circus type. Keith-Albee owns the Hippodrome and has a substantial interest in Pro. Dis. Cor. Prices will be about 75 cents top.

Quigley Better

Martin Quigley, publisher and editor of Exhibitors Herald, who has been ill in New York, is reported as much improved. Some alarm was felt at first when his temperature went to 104, but in two days it returned to normal.

"It's Sure Great to Have Friends"

By CARL LAEMMLE

(Special Cable to Moving Picture World)

London, July 28.

I left the hospital yesterday where I parted with my appendix and moved to the Savoy Hotel, where I expected rest and quiet. I found flowers from Pickford and Fairbanks, Rowland and Zukor, and hundreds of messages from friends. It's sure great to have friends. I was never so thankful for having them before. The doctor said it would be but a short time ere I was up and at them again and things were looking extremely bright. Then I learned something. My son Carl, Junior, had been sending thousand word stories for his series, "The Collegians," now in production at Universal City, by radio to California, and now I'm sick again.

A Golf Defi

Max Ascher, Lew Newhafer, L. A. Rozell and Benny Cohn of the Ascher circuit, Chicago, won so much silver in the recent film golf tournament that they are going to challenge some of the golf sharks in the other Keith cities to give them a chance to take some of the stuff away.

Any film players who think they can turn the trick are invited to get in touch with the boys at any time they want a real golf match.

Sunday Shows Win

A newspaper poll in Ogdensburg has resulted in a 4 to 1 victory for Sunday shows. There were 930 residents of the city in favor and 231 against, while 23 votes were cast by suburban residents in favor and 108 against.

Oklahoma Meets

The Oklahoma M. P. T. O. held a one-day session at the Huckins Hotel, Oklahoma City, July 19, with Fred Pickerel, president, presiding. Plans for perfecting the Oklahoma Greater Movie Season were completed and routing business transacted.

Kisenger Hurt

Walter L. Kisenger, chief projectionist at the Hippodrome Theatre, Fort Worth, Texas, fell from a ladder and had both legs broken and was otherwise severely injured.

Los Angeles Wire

Moving Picture World Bureau, Los Angeles, July 28.

By LARRY URBACH

West Coast studio land has been entertaining Gustavus Adolphus and Louise, Crown Prince and Princess of Sweden, and a distinguished entourage. Famous Players-Lasky and Metro-Goldwyn-Mayer were the hosts. The latter inducted the Crown Prince into the Araphoe Indians. Louis B. Mayer was host at a luncheon for them attended by many stars. They were introduced to Lars Hanson and Karin Nolander Swedish stars. Jesse L. Lasky, B. P. Schulberg and Milton E. Hoffman welcomed them to the Lasky lot. Here they saw the sets of Pola Negri's "Hotel Imperial" and met Maurice Stiller, Swedish director.

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VOL. 31 NO. 6

Highlights

Sam Sax, president of Lumas Film Corporation and producer of Gotham productions, announces that plans have been prepared for the nationalization of all Gotham Exchanges. This does not mean, Mr. Sax states, the building of a new organization, but that the regional distributors who have handled our product will be given an opportunity to become partners in the enterprise.

The Famous Players-Lasky Corporation of New England has signed for the entire 1926-27 output of the Film Booking Offices of America.

Carl J. Goe, who has been assistant to E. J. Smith, the general sales manager of Associated Exhibitors, has been promoted to assistant to Lewis J. Selznick, president

Sam E. Morris, general manager of distribution for Warner Brothers, announces that during the past week seven big theatre circuits have signed for the Twenty-six Warner Winners. Announcement is also made by the firm that three more of this group of releases have been put into production.

"Red" Grange's production, "One Minute to Play," is to be distributed by F. B. O.

Joe Brandt, president of Columbia Pictures Corporation, in a statement issued this week squelches the rumors of consolidation with other independent firms.

Crisis in Illinois Conditions

Conditions in the coal fields of Southern Illinois have not improved. A letter from Steve Farrar, managing director of the Colonial Amusement Company of Harrisburg, Ill., inclosing a newspaper clipping, states that conditions are at a crisis.

A striking indication of the business depression is the fact that several hundred tax notices sent out by the Board of Review were returned with the notation that the property owner had moved. Tax assessors report 600 empty houses in Harrisburg. The exodus followed the shut-down of eight mines. The school census shows a decrease in the population of school age numbered around 500 in Harrisburg alone.

"Conditions are very bad," writes Mr. Farrar, "and producers are sending their men into this territory to get a raise over last year, and it will be impossible to pay the same price we did last year. If you can use the inclosed article in the World, it might open the eyes of some of the big boys."

Cooneys and Coston In New Booking Plan

(*Special to* MOVING PICTURE WORLD)

Chicago, July 27.

A new booking combination has been formed by the Cooney Brothers, who control the National Theatres circuit, and James Coston, who heads the Chicago Theatres circuit of about thirty-three houses. The Cooney circuit has ten houses and a new theatre, the Avalon, under construction on the far South Side of Chicago.

The combination may be another step in the amalgamation of the Chicago theatres into a small number of operating groups. It draws the booking situation to a focus here with Balaban & Katz at the head of the local situation.

The Cooney circuit took over the operation of the Grove Theatre at 75th and Cottage Grove, from Lubliner & Trinz last week. Bert Blackmore has been made manager and will also look after the Chatham Theatre for National Theatres. Jimmy Coston will handle the booking for the combined circuit. George Collins, formerly with Pathe, has joined the Coston organization and will assist Jack Rose, booking manager. Charles Casanave, who has been booking for Cooney, has retired and his assistant, Ray Frisz, has returned to the Lynch circuit.

New Invention to Protect Daredevils

Aviators may soon be able to bring their disabled planes safely to earth by means of a parachute, if the device now being prepared by Harry D. Doucett, chief aviation mechanic at North Island Flying Field, San Diego, proves successful. His invention will be tested within 30 days.

Unable to finance the remodeling of an airplane and the construction of a test parachute, the inventor took his proposition to Famous Players, which is preparing to film "Wings," a picture of A. E. F. Air Service, which will be one of the most hazardous pictures ever made.

Jesse L. Lasky, after consulting with William Wellman, who will direct the picture, and B. P. Schulberg, associate producer, immediately agreed to furnish the necessary funds.

The company is asking no interest in the patents beyond the exclusive right to use the invention, if it proves successful, during the filming of "Wings," after which all rights will revert to the inventor.

To Adapt "Angel Passes"

Forrest Halsey has been assigned by Associate Producer William LeBaron to make an adaptation of the French story, "An Angel Passes," as material for Adolphe Menjou's next starring picture for Paramount. The story was written by Jacques Bouquet and Henri Falk. It was published in France and was produced as a play. Production work is scheduled to begin after Menjou finishes work in "The Ace of Cads" in Long Island City.

"Corporal Kate" Cast

With the signing of Majel Coleman, De Mille player, and Harry Allen, noted actor of both stage and screen who achieved distinction for his portrayal of Bertie in "The Better 'Ole," the cast of "Corporal Kate," which Paul Sloane is directing, is completed, according to announcement from the De Mille Studio.

War on Free Shows

Minneapolis exchanges will wage a war on the free show evil in the Northwest. This was decided at a recent meeting called by Jack O'Toole, president of the Mineapolis Film Board of Trade. Where exchanges have unwittingly provided film service for free shows, a careful check is to be made in the future and service is to be denied where no admissions are charged.

Books F. B. O. 100%

The Blumenfeld Theatre Circuit of California has 100 per cent. F. B. O. It has bought the whole Film Booking Offices product for its houses in San Francisco, Berkeley, Stockton, San Rafael, San Mateo, San Anselmo, Roseville and Suisun. The deal was closed by Branch Manager Matthews of San Francisco.

Safecrackers Get Busy With San Francisco Safes

(*Special to* MOVING PICTURE WORLD)

San Francisco, July 27.

Safecrackers in the San Francisco Bay district are turning their attention to picture theatres, two spectacular burglaries having taken place on July 18 with heavy losses. The safe of the new Golden State Theatre at 5812 San Pablo avenue, Oakland, was blown open and much damage done to the house and contents of the safe, but it is not believed that the bandits secured any loot.

At Pittsburgh, the California Theatre, also a new house, was entered by forcing a side door, but instead of attempting to blow the safe on the premises it was taken away intact. It contained $1,200 in currency, $250 in gold, income tax reports and film contracts.

New Jersey to Vote On Convention City

The Board of Directors of the M. P. T. O. of New Jersey has decided on a referendum on the city in which their annual convention this year will be held. Directors were equally divided between Newark in November and Lake Hopatcong in September.

At the request of the Philadelphia Film Board of Trade, President Seider appointed William C. Hunt, Jacob Fox, I. M. Hirishblond, William Keegan, I. W. Hill and Benjamin Schindler to serve alternately as arbitrators for Southern New Jersey theatre owners.

De Mille Signs Mescal

John Mescal, who only recently completed the photography on "So This Is Paris," the Ernst Lubitsch production, has been placed under long-time contract by Cecil B. De Mille, according to word from William Sistrom, general manager of the De Mille studio.

Organize

Independent exhibitors of the Province of Alberta banded themselves together in the "Independent Theatre Owners' Association of Alberta" at a general convention of exhibitors in the MacDonald Hotel, Edmonton, July 22. At the first elections Stan Bailey, Camrose, Alberta, was elected president, and the vice-president is Arthur Entwistle, proprietor of the Dreamland Theatre, Edmonton. The secretary-treasurer is W. J. Long of the Rialto Theatre, Edmonton. The headquarters of the new association will be located in Edmonton.

Those elected to the general board of directors were: M. Allen, proprietor of the Monarch Theatre, Edmonton; L. Goodridge, Gem Theatre, Edmonton, Alberta; R. J. Grant, Wetaskiwin; W. P. Pilkie, Vermillion, and D. Free, Stettler.

Circuit Books Gold Bonds

One of the most important sales of the season was made by F. B. O. when the Comerford Amusement Company bought for the ninety houses of its big circuit in Pennsylvania the twelve Gold Bond specials, the four Fred Thomson specials and the entire list of F. B. O. short product. Jerome Safron, Philadelphia branch manager, concluded the deal.

"Devil's Island" At Strand in Detroit

Following Lionel Barrymore in "The Bells," the initial Chadwick First Division picture of the new season, this company will release "Devil's Island," starring Pauline Frederick, which opened for its world premiere last week at Universal's Broadway Strand Theatre in Detroit. "Devil's Island," which was written especially for Miss Frederick by Leah Baird, is the first photoplay to depict the life of "Devil's Island," the little known but much discussed French penal settlement, which first attracted public attention at the time of the conviction of Captain Dreyfus more than a generation ago.

Independent Buys 2 Chadwick Pictures

"Devil's Island" and "April Fool," two of the initial Chadwick First Division pictures of the new season, will be distributed in Nebraska and Iowa by the Independent Film Company. J. L. Stern, general manager of Independent, who is now in New York City, announces that he will distribute thirty productions in the coming season.

In addition to these two Chadwick specials, his product will include the offerings of two other leading independent producers. The Independent product of the year will be known as the "Greater Thirty."

Seitz Gets New Contract

Due primarily to the tremendous success scored by George B. Seitz in producing "The Last Frontier" for Metropolitan Pictures, General Manager William Sistrom has signed Mr. Seitz to a long-term contract. His first task under the new arrangement will be the directing of "Pals in Paradise," a Peter B. Kyne story.

3 More of Warners Go Into Production

With three of the Twenty-six Warner Winners for the 1926-27 season well under way, Jack L. Warner, director general of production for the company on the West Coast, announces that three additional ones will be ready to go into production within the next two weeks. In fact, it has definitely been decided that "What Happened to Father", "The Third Degree" and an Arthur Somers Roche mystery story, as yet untitled, will be launched August 3.

Consolidation Rumors Squelched by Brandt

So persistent have the rumors been lately, purporting to predict a consolidation of the interests of Columbia Pictures with other independent producers and outside financing, that Joe Brandt, president of Columbia, has deemed it advisable to issue the following statement denying and squelching such rumors.

"Columbia Pictures is not now considering, nor have they been considering or planning, any sort of consolidation with other companies or have they been seeking to bring outside capital in to finance the present organization, although we have been complimented by several important tempting offers, which we deemed better judgment to refuse.

"Our growth has been gradual and solid to its present scope and position as a national institution and we feel pridefully at this time that we are sufficient unto ourselves, except for the patronage of the exhibitors, which we need and deserve. While we have greater plans and ambitions to fulfill and attain, we are, however, content to follow our past policies and realize them by a steady but sure growth. We feel that combinations, consolidations and any additional financing besides our own, which rumor has made us a party to, would not be a wise or constructive means of expansion at this time."

First National Studios Maintaining Schedule

With production on eight new pictures slated to be started during the next two weeks and seven others nearing completion, First National's August production program is coming along according to schedule.

Most of the important sequences have already been shot by Director Charles Brabin at First National's Burbank lot for Colleen Moore's latest comedy vehicle, "Twinkletoes," and it is rapidly taking completed form.

A. L. Rockett is now watching Director Alfred A. Santell take the final shots on "The Charleston Kid."

"The Masked Woman," a June Mathis production, directed by Balboni, is entering upon its final production stage.

Ken Maynard's second super-western special, "The Unknown Cavalier," has been entirely filmed and is ready for release.

Johnny Hines' latest comedy, "The Knickerbocker Kid," and B. P. Fineman's "The Desperate Woman" are both nearing completion.

The Carey Wilson adaptation of Ludwig Biro's "The Legionary," tentatively titled "Men of the Dawn," has just been put into production by Director George Archainbaud.

Robert Kane announces the proximate completion of his next picture. Richard Barthelmess has started on a new picture. Shooting on Sam Rork's "The Blonde Saint" will start soon.

Production on Corinne Griffith's next picture has started with James Flood directing and Einar Hanson playing opposite the star. Harry Langdon will start work on his new feature comedy within a few days. Norma Talmadge's next picture, "The Son of Montmartre," will go into production next week.

20 Road Companies To Cost $3,000,000

The operating cost of the twelve companies of "Ben Hur" and eight companies of "The Big Parade," which Metro-Goldwyn-Mayer will send on tour the coming theatrical season amounts to approximately $3,000,000.

Each company unit consists of musical conductor and orchestra of twenty pieces, publicity representative, advance agent, company manager, two motion picture operators, full stage crew and carload of stage settings and complete projection equipment.

J. M. Kendrick Signed

Gloria Swanson, who recently became a member of United Artists Corporation, has signed J. Marion Kendrick, formerly of the New York office of the Associated Press, as her press representative, with an office at 522 Fifth avenue. Mr. Kendrick was with the Associated Press for five years, serving successively as night editor, early day and day editor in southern division headquarters in Atlanta, Ga. He is a native of Georgia.

Metzger Announces Sales Policy Change

Lou B. Metzger, general sales manager for Universal, returned to New York from a nine days sales trip through the Great Lakes district, and announces an important change in Universal's sales direction policy for that district.

Leroy Alexander, heretofore assistant sales director for that district, has been appointed general sales manager of the Chicago territory. The post of assistant sales director for the middle west division has been abolished. The general supervision over that section will be exercised by L. J. Schlaifer, western sales director for Universal, with headquarters in the home office.

Cahill, Jr.—Browne

Frank E. Cahill, Jr., assistant to Samuel Spring, treasurer of First National, was married Tuesday, July 27, to Elsa R. Browne, of Paterson, N. J. The ceremony took place at St. Patrick's Cathedral on Fifth avenue.

SAMUEL ZIERLER
presents
George Walsh
-IN-
The Kick-Off
Produced and directed by
WESLEY RUGGLES
AN Excellent PICTURE

A football thriller set amidst a romantic college background

One of the 6 Big Pictures

Starring

GEORGE WALSH

Excellent PICTURES CORPORATION

SAMUEL ZIERLER President

NEW · YORK

Foreign distribution by
SIMMONDS PICTURES CORP.
Cable: "Simfilmco, N. Y."

World Premiere of "What Price Glory"

"What Price Glory" will have its world's premiere in film form at the Carthay Circle Theatre in Los Angeles, according to a telegram received in New York from James R. Grainger, general sales manager for Fox Films. The opening date has not been set definitely, but is expected to come not earlier than October 1, nor later than January 1—probably nearer the latter.

Pauline Frederick Heads Strong Cast

Pauline Frederick heads the cast of "Devil's Island," the second of Chadwick's First Division pictures for the new season. "Devil's Island," which was written especially for the star by Leah Baird, is the first screen play of the great French penal settlement at "Devil's Island," where Captain Dreyfus was sentenced more than a generation ago.

This Chadwick picture, produced under the direction of Frank O'Connor, made after several months of research by the Chadwick editorial staff, is an accurate reflection of this great prison.

Included in Miss Frederick's supporting cast are Marion Nixon, George Lewis, Richard Tucker, Harry Northrup, Leo White and William Dunn.

Starr to Arrange Road Shows Abroad

Warner Bros. have extensive plans for the presentation of their road shows in Europe and the reorganization of the Vitagraph exchanges in England.

With this end in view Herman Starr, chief executive of the New York office, will sail on the Majestic, August 5, for London for a tour of the exchanges abroad which will take him to England, France and Germany and will be gone about three months.

Mr. Starr will be met in London by Gus Schlesinger, general manager of foreign distribution.

Pauline Frederick In Tiffany Picture

Tiffany Productions, Inc., announces that Pauline Frederick has been signed to star in the picturization of Kathleen Norris' famous novel, "Josselyn's Wife," production of which will be started in August.

Talking Sale

W. S. Butterfield and Edward C. Beatty, president and general manager of the Bijou Theatrical Enterprises, are still in New York negotiating with Famous Players-Lasky for the sale of a 25 per cent. interest in their Michigan houses.

Sam Sax to Nationalize All Gotham Exchanges

"Next year there will be a chain of Gotham Exchanges from coast to coast," is the statement issued this week by Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation.

Complete plans have been worked out and are being gradually put into effect so that from a disconnected line of individual exchanges will be changed into compact chain of distribution offices working along one policy and giving the same service.

The announcement as issued from the New York offices of Lumas Film Corporation by Mr. Sax, further states that "the nationalization plan for Gotham Exchanges does not mean the creation of a new organization to work in opposition to the regional distributors who have been so successful with Gotham Productions in the past. It simply means that every regional distributor who is now doing business with us will be given an opportunity to become a partner in the enterprise.

Instead of selling pictures to individual exchanges we will allot franchises and will make every effort to have our present distributors become our new franchise holders.

A meeting of every franchise holder will be held early in the fall of this year at which each territory representative will come provided with figures and facts as to the type of productions most desired by the exhibitor.

The exchange representatives will select from their own number six men to be known as district supervisors, who will act as liaison officers between the home offices and the production departments.

Carl J. Goe Appointed Assistant to Selznick

Lewis J. Selznick, president of Associated Exhibitors, has promoted Carl J. Goe from the position of assistant to the general sales manager to that of assistant to the president. The promotion went into effect the beginning of this week, and Mr. Goe has already assumed his new responsibilities.

This is one of the first promotions to be made within the ranks of the newly organized company which is in keeping with the Selznick policy of rewarding meritorious work by promoting men in the ranks to important positions.

Mr. Selznick believes that in Mr. Goe he has a valuable assistant. Mr. Goe's promotion was due to his broad knowledge of the general activities of the sales department, his appreciation of box office values and the general policies of the company.

Prior to his appointment as assistant to E. J. Smith, general manager in charge of distribution for Associated, Mr. Goe held similar posts with F. B. O. and Universal. He made his entry into the industry as a salesman in the Indianapolis territory for First National.

"Plastic Age" Goes Big Despite Heat

The B. S. Moss Colony Theatre in New York made a last minute shift last week when it was decided to hold over "The Plastic Age," notwithstanding that a new booking has been arranged.

Despite the hot weather, which broke all temperature records for July, "The Plastic Age" did a big business.

Samuel Zierler, president of Commonwealth Film Corp., which controls the production in the New York territory, was especially pleased with the success. Mr. Zierler is also president of Excellent Pictures Corporation which is making six George Walsh productions and Wesley Ruggles has already directed two of them.

Crawford Withdraws

Merritt Crawford, publisher of Motion Pictures Today, has withdrawn from active association with that publication. His future plans are, as yet, unannounced. Mr. Crawford retains his stock interest in the corporation and will remain as treasurer until his successor is appointed.

Schildkraut in "King of Kings"

Rudolph Schildkraut, one of the foremost character actors of the stage and screen, has been selected by Cecil B. De Mille for the role of Caiaphas, the scheming high priest, in the coming super-production of "The King of Kings." This makes two of this family in this picture, as Joseph Schildkraut has already been announced for the role of Judas Iscariot.

Big Bookings on Chadwick's "Bells"

J. C. Carrier, general manager of Universal's exploitation theatres, has booked Chadwick's First Division picture, "The Bells," starring Lionel Barrymore for first runs in the Broadway Strand, Detroit; Liberty in Kansas City; Capital in Dallas; and Rialto, Washington.

Production Manager

William C. Scully, formerly assistant director to Paul Sloane who is now directing "Corporal Kate" at the De Mille Studio, has been elevated to the position of production manager of the Sloane unit.

F. N. In Four Broadway Houses

First National takes virtual possession of Broadway the week ending August 14 when four of its banner group go into four first-run Broadway houses simultaneously.

The theatres in the First National line-up are the Capitol with "The Duchess of Buffalo"; the Strand with "Into Her Kingdom"; the Rivoli with "The Great Deception"; and the Colony with "Senor Daredevil."

Second Sandow Film For A. E. in Works

Production work has already begun on the second of the Sandow series of six pictures, as yet untitled, which will be released by Associated Exhibitors during the coming season. An agreement was made between President Lewis J. Selznick of Associated and the Chesterfield Motion Picture Corporation, the latter of whom are producers of the Sandow pictures, whereby these productions will be made on such a scale as to warrant their exhibition in the finest houses in the country.

No expense will be spared in making this dog star one of the biggest drawing cards in the business. Plans are now under way for an intensive advertising campaign, the first part of which is to be executed at once.

Somerville Honored

Harry Somerville, manager of the Vivian, Florida and Crystal Theatres in Daytona Beach, Fla., was elected chairman of the Convention Bureau of the Chamber of Commerce in that city during their recent elections. Mr. Somerville has selected eight of the city's leading business men to participate in the honor as committeemen.

Marcus—Falk

Ben C. Marcus, assistant manager of the Minneapolis branch of Film Booking Offices, will be married Sunday evening, August 1, to Miss Jesse Falk of Minneapolis in the Radisson Hotel in that city.

Many New Seats

According to Harper Leech in the Chicago Tribune, the number of seats in new picture theatres under construction in Chicago is 64,500, and if the seating capacity of the new Orpheum Theatre now under construction in the Eitel Building is added, it brings the number up to 67,500.

In the Loop the new houses will seat 6,200, on the South side, 22,000; on the North Side, 29,300, and on the West Side, 10,000.

Tom Mix unscrambles the "Eggs" in "Hard Boiled," the Fox Picture. Tony, the Wonder Horse, shares the honors in this film.

Do Your Patrons Know What They Want?

AN interesting sidelight on the various voting schemes to determine the "best" pictures and the most popular ones, is thrown by M. W. Larmour, of the National theatre, Graham, Texas. Mr. Larmour's deductions are the more valuable because the facts are given in connection with a mailing system and not with the idea of determining the entertainment values, else he, too, might have been slightly swayed by sentiment.

Mr. Larmour sent test cards to some 300 patrons, and out of about 150 returns it would appear that subjects rate in value in this order:

Comedy drama	50
Dramas	41
Historical pictures	36
Feature comedies	29
Action pictures	28
Adventure pictures	26
Costume pictures	25
Foreign pictures	24
Big Westerns	24
Animal pictures	18
Unusual pictures	17

The opinion of a fair slice of the National's clientele would seem to give a good idea as to what the people of Graham want, but Mr. Larmour adds that his box office returns give the pictures a very different rating. The box-office holds comedy drama at the head of the list, but puts feature comedies second with dramas a shade below. Adventure stories yield fourth best return and historical pictures come tenth in a list of eleven classifications, with costume pictures just above and foreign pictures at the end of the list.

Mr. Larmour suggests that the better rating given these three classes may arise from a desire on the part of the voters to be considered literary. This very probably is true.

And that is where the rub comes. We believe that Mr. Larmour's test was eminently fair. His patrons were not voting for a style of picture, but were indicating their preferences to aid him in the selection of his features. And yet the heavy vote for historical subjects indicates a desire to show off even before a limited audience of one.

They say they like the historical picture next best to dramas, and yet they mostly stay away when they are placed. They may perhaps be honest in placing foreign pictures above the westerns, because the southwest does not care for the western drama as much as does the east and north, but there is probably no house in the country where costume and foreign pictures run so close to feature comedies, and few historical pictures have even remotely approached the records of some Harold Lloyd and Buster Keaton comedies.

How can producers know what is wanted when the patrons themselves either cannot or will not tell what they want? It may be that the non-voting clientele of the National swung the balance the other way at the box office.

The "ten best" pictures and various other forms of vote are, to say the least, deceptive. The box office is much the better indicator and yet not even the box office is infallible.

It would be interesting to compare Mr. Larmour's figures with reports from exhibitors in other sections.

Will our showmen friends be good enough to dissect his figures? It will help the producers far more than the ten bests, and it will not take much of your time.

The data on shorts is even more interesting. The news reel leads with 58, closely followed by small comedies with 46 and cartoon comedies with 32 and a drop to 24 for scenics, with only 8 voting for serials.

"What's New"? - - - - - By Bill Reilly

We Need Public Opinion—Lets Get It

APROPOS of what was said in the editorial just one page forward. It is important for the public to know just what it is voting for whenever it goes on record favoring any particular shade of picture material. Without knowing it the public might say that it liked a certain type of entertainment when unconsciously the work of certain stars in that specialized division would be the cause of its removal.

* * *

"The Covered Wagon" was more than a historical subject. "The Ten Commandments" was more than a biblical picture. And, paradox as it may seem, it would be wrong to classify "The Big Parade" as a war subject. The success of any one of these does not at all indicate that pictures patterned after them will, in turn, succeed. The basic ingredient in picture making is picture brains. Not just brains. PICTURE brains. You may copy the product of these brains, but you cannot copy the functioning of a fine cinematic mind.

* * *

Some day the picture going public will not only know what it wants but will be able to tell its wants to the producers. The circuit of opinion is not closed yet. There is no outlet for the voice of the people. The box-office is its only mouthpiece, and at that, we cannot completely analyze why one picture registers at the box-office; why another just misses greatness; and why another is a flat flop.

We hear the box-office, but not always do we understand it.

* * *

The public must be trained to speak, but first it must be given a chance to speak. Some time ago we suggested "Picture Applause Cards." By such a device the radio stations know what entertainment is getting over and what is not. The "Picture Applause Card" we have in mind is not the general "How-did-you-like-the-picture" card sometimes used, with a space for "Remarks." It would be framed to direct thinking in screen values.

THE national advertisers in our business are pleased to get response to their copy. In fact, several campaigns are pointed for such a response, and keyed copy is used. Pathe's copy gets a good kick-back, and so does Carl Laemmle's "Watch This Column" advertising.

When the sales campaign to the exhibitor on a particular picture is over, and when the exhibitor's campaign to the public is over wouldn't it be constructive if a producer had on record a composite picture of public judgment? Not box-office judgment, but an analytical dissection of the qualities that made the picture good, bad, or indifferent in the public mind?

After all, the screen does not belong to us. It belongs to the public. The picture theatre is not our own particular holy of holies. It is a public, not a private institution. And the public rushes in or fears to tread according to what's on a thin white sheet inside.

Let's train them to tell us WHY they rush in and WHY they fear to tread.

Herr Rothacker—Innocent Abroad

DURING the current hub-bub about the conduct of American tourists abroad, it is refreshing to note that one of our own boys overseas, Watterson R. Rothacker, behaved himself like an American and a gentleman under particularly trying curstances.

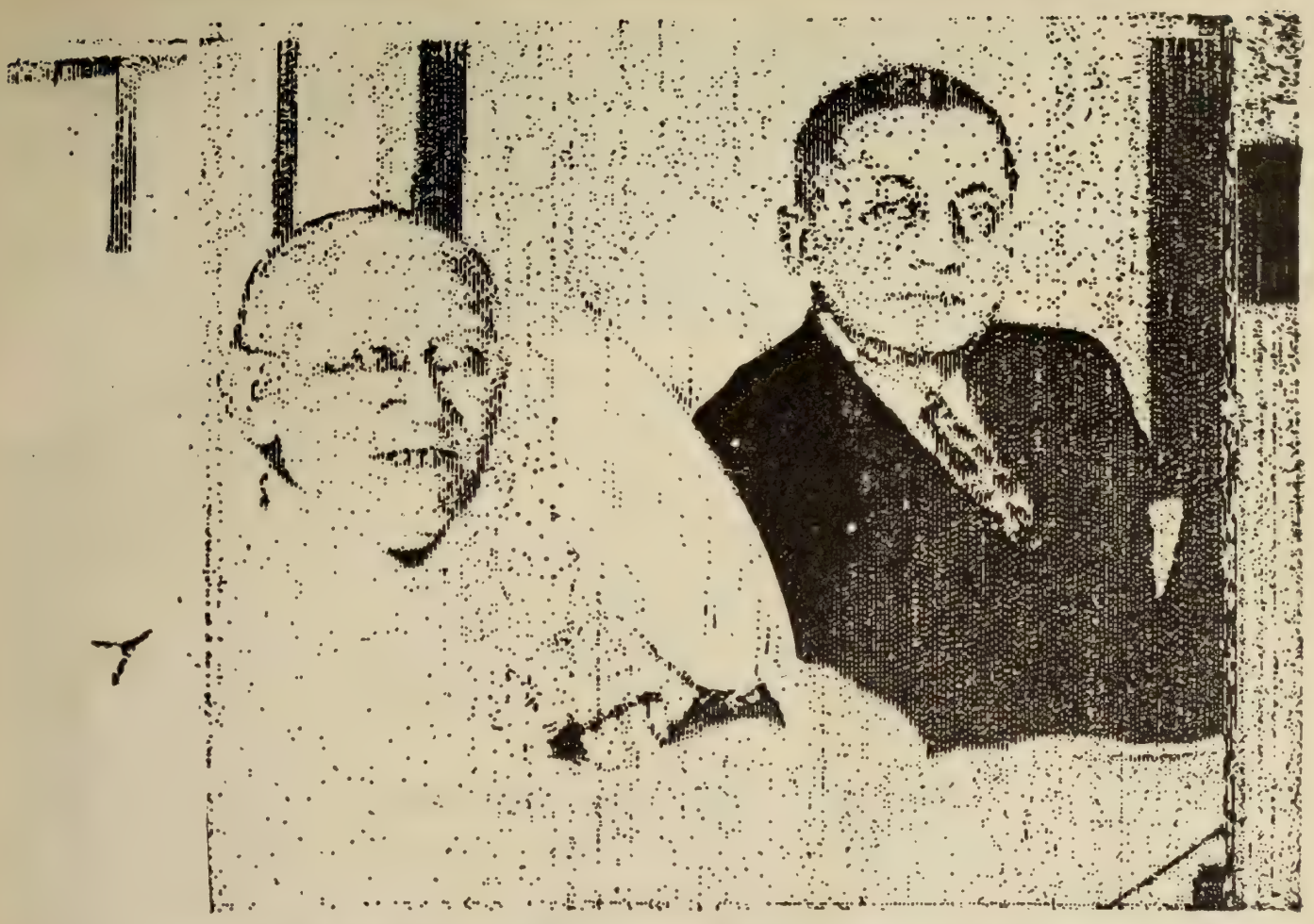
Writing in the New York Evening World under date of July 27, Karl K. Kitchen relates how he and Rothacker were sold down the river on the "Great German Exhibition" in Dusseldorf.

Arriving there from The Hague in the rain they found the "Great German Exposition" made up of "two rows of two-story buildings filled with thousands of charts, models in miniature of water works and sewers, various types of garbage wagons, fire engines and chemical products for extinguishing fires."

Kitchen continues "To escape the rain Rothacker and I sought shelter in building after building filled with statistical exhibits dealing with industrial hygiene and methods of combating occupational diseases. And when we stumbled into the anti-alcohol section of the social welfare exhibit which had scores of charts showing the effects of drunkenness, we were literally driven to drink.

"My request to be directed to the nearest brewery resulted in our being escorted to an exhibit of a model

Carl Laemmle's Smile Radioed Across the Atlantic



It's good to see that smile again. The Universal chief propped up in bed in the London hospital which he has just left, attended by his personal physician, Dr. Jesse S. Heiman of New York. This is the second radio picture to be published in Moving Picture World. E. H. Hammons of Educational radioed us the first, a poster gotten out by Ideal Films of London.

brewery which was functioning in every particular except the actual manufacture of beer."

* * *

We claim that any man with a thirst forced on him by the above conditions, and who walks into a German "brewery" that does not brew is entitled to shoot up the town. The worst thing our very own Mr. Rothacker did, damp and disillusioned, was to go out and ride around the exhibition grounds in a miniature train. He deserves a Congressional Medal for coolness under fire.

Germany Cures the Bacon—We Get It

WHENEVER a college baseball nine develops a Frisch or a Gehrig, the big leagues grab him. That's what we do to Germany. The UFA team made "Variety." Paramount immediately grabbed the production head, Erich Pommer; the stars, Lya de Putti and Emil Jannings.

Universal was on the job when the bacon was being bid in by America. It contracted DuPont, the man who adapted and directed the picture.

DuPont just recently finished "Love Me and the World Is Mine" at Universal City. In the picture are Mary Philbin and Norman Kerry, the team that made "The Merry Go Round," and who so notably helped Lon Chaney put "The Hunchback of Notre Dame" in its niche of greatness.

Two and two make four. The romance of picture arithmetic is that two and two sometimes make five or seven, at least. In other words, the sum total of a set of talents climbs higher than the textbook says.

* * *

The beauty of a set-up like this is that everyone connected with "Love Me and the World Is Mine" knows that he or she is on a peculiarly significant parade. The spotlight is strong. Mary Philbin and Norman Kerry, for instance, know that their professional brothers and sisters and their lay admirers will watch this picture with particular interest. To see how they work under German direction. Add to this the fact that to help DuPont put it over, they will give him everything they have in the acting locker. . . Don't be surprised if you see this pair surpass the fondest dreams you—or they—ever had.

* * *

DuPont will not be absent when contributions to the success of "Love Me and the World Is Mine" are made. He will take the new Philbin power and the new Kerry power and step it up. The Germans have no exclusive patent on stepping it up, but they do it more consistently. "Love Me and the World Is Mine," as orchestrated for the exhibitor by P. D. Cochrane and Bob Welsh, should be "Book Me and the Dough Is Yours."

On the West Coast

Preferred Launches New Production Schedule
Majestic in Redlands Added to West Coast Circuit
Colonel Tim McCoy in Kyne Story

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

M-G-M Borrows Gardner James

Gardner James, sensational Inspiration Pictures "find" recently signed under long-term contract, has been farmed out to Metro-Goldwyn-Mayer for a leading role in the Reginald Barker Production, "The Flaming Forest." This is James' first work under the Inspiration contract, which was the result of his remarkable work in support of Richard Barthelmess in "The Amateur Gentleman."

Pola Negri Starts On "Hotel Imperial"

Pola Negri's most lavish pictorial drama since her arrival in America went into production at the New Famous Players-Lasky west coast studio when Maurice Stiller, director, gave the camera command on "Hotel Imperial."

Six weeks of extra preparation have been given the picture since the original scheduled starting date. The full principal cast is announced for the first time by B. P. Schulberg, associate Paramount producer.

"Miss Negri's leading man," said the producer, "is James Hall, who has just finished with Bebe Daniels in 'The Campus Flirt.' He will play the role of a dashing Hungarian Hussar. Otto Fries, Max Davidson, George Siegmann, Mikhail Vavitch and Nicholas Soussanin, make up a cast for the Lajos Biro story that are perfectly identified with the fiction characters.

Huntley Gordon Signs

Contracts were signed this week betweeen Universal and Huntley Gordon whereby the actor is to be co-featured with Billie Dove in "The Sensation Seekers," Lois Weber's next production.

Gordon's role will be that of a wealthy and sophisticated New Yorker, a characterization in which he successfully appeared many times in the past.

Preferred's First Has Big Cast

PREFERRED PICTURES has launched upon its new production schedule, one of the most ambitious in independent circles for the coming year. Defying all threat of hoodoo or jinx, Preferred has undertaken the program of thirteen pictures, according to J. G. Bachmann, president of the corporation.

Harry Kerr, who has been engaged to supervise all Preferred Pictures, has launched the first of the pictures to be made under the working title of "Dancing Days." Albert Kelley has been placed under contract to direct a number of the pictures on the Preferred program and is wielding the megaphone on the initial production.

Evidence that the high standard set by Preferred during the five years of its existence will be maintained on the new schedule is presented by the all star cast which is playing in "Dancing Days." The cast is headed by Helene Chadwick and Forrest Stanley and includes Lillian Rick, Robert Agnew, Gloria Gordon, Sylvia Aston and Tom Rickets.

* * *

West Coast Circuit Takes Over Majestic

HARRY SUGARMAN, president of the West Coast Junior Circuit, reports adding the Majestic Theatre in Redlands, California, to their group of theatres.

The former holder of the sub-lease was I. A. Iverson. His lease was not to run out until the first of September, but put over the deal whereby the West Coast Theatre Junior Circuit took over the house the first of July.

This adds one more theatre to a rapidly growing chain of houses under the supervision of Harry Sugarman.

Crowning The Crown Prince

Louis B. Mayer, head of the Metro-Goldwyn-Mayer studio, Culver City, helps Crown Prince Gustav Adolf of Sweden wear his Indian hat at the approved tribal angle. The prince was formally adopted by the Arapahoes during his visit to the M-G-M studios. The ceremony was arranged by Col. Tim McCoy, new western star of the films, and the prince is taking his new "feather crown" back to Sweden as "one of my most pleasant and thrilling reminders of my tour of your great America."

All Roles in Lloyd Film Filled

All the principal roles in support of Harold Lloyd, in the mountain story he is now filming for Paramount release, were filled when production manager John L. Murphy signed Eddie Boland and Constantine Romanoff for the two berths remaining open.

Boland, who for years has been prominent in the comedy field has been engaged to portray the character of a medicine show barker and card monte man. Romanoff, a favorite with wrestling audiences throughout the country, who has been devoting his recent efforts to the silent drama, has been signed to play the part of a strong man with the medicine show. Some of the leading contenders for the heavyweight wrestling championship will attest to Romanoff's virtues as a strong man.

Wagner to "Gag" "McFadden's Flats"

Jack Wagner, who was "gag" man on Corinne Griffith's current comedy "Broadway Blues," has been retained by Producer E. M. Asher and has been assigned to the task of concocting laughs in Asher's next production, "McFadden's Flats."

Betty Baker in "Rescuing Fangs"

Betty Baker started the principal feminine role in support of Fearless, canine actor, in "Rescuing Fangs," a Van Pelt production.

This is Miss Baker's first role with a dog star.

Marion Nixon Finished In "Taxi, Taxi"

Marion Nixon this week completed her role in "Taxi! Taxi!" which is being hailed as Universal's funniest comedy drama of the year.

Miss Nixon is co-featured with Edward Everett Horton in this picture. Mell Brown is directing.

Billie Dove Signs With Lois Weber

Billie Dove has been signed to play the featured lead in "The Sensation Seekers," Lois Weber's next production for Universal.

Miss Weber, who returned to her plans of a month ago, after with drawing from the post of director of "Uncle Tom's Cabin" in favor of Harry Pollard, is now writing the adaptation of the story, which is based on Ernest Pascal's "Egypt."

Her first Universal picture since she signed with the company some months ago, "The Marriage Clause," is being heralded as one of the features of that company's coming release program. Miss Dove, incidentally, also played the lead in that picture.

Production on "The Sensation Seekers" starts next week.

Walter Merrill Signed by Warner

The latest juvenile find has been signed by Warner Brothers. He is Walter Merrill who has recently come to the Coast from Miami where he has been appearing for Famous Players Lasky.

Merrill started his picture career in 1924, when he left the legitimate stage where he has been playing in stock, for a role in "The Exciters," with Bebe Daniels and Antonio Moreno.

Since that time he has been working steadily in pictures and has abandoned his stage career.

Merrill has all the requirements of the successful juvenile, the appearance of the typical American youth, screens well, and above all has ability coupled with experience. Warners have placed him under contract and are grooming him for leads.

"So This Is Paris" At Forum Theatre

Ernst Lubitsch's "So This Is Paris," a Warner Bros. Classic, began its world premiere at the Forum Theatre this week. This special features Monte Blue, Patsy Ruth Miller, Lilyan Tashman and Andre Beranger.

Bushman, Jr. With M-G-M

Metro-Goldwyn-Mayer has signed Francis X. Bushman, Jr., under a long term contract to be featured.

"Ben Hur" Opens Aug. 2

"Ben Hur," the M.-G.-M. spectacle, will be presented for the first time on the Pacific Coast at the Biltmore Theatre on Monday, August 2.

The Newlyweds, their baby and the whole Stern Brothers' gang on location. Standing—Harry Forbes, cameraman; Ed. Dooley and Ethlyne Clair, players. Seated—Gus Meins, director; Sunny McKeen, the remarkable baby, and his father.

Kyne Story For Colonel McCoy

THE first Western production starring Colonel Tim McCoy, Metro-Goldwyn-Mayer's new Western star, will be a story by Peter B. Kyne, the title to be announced shortly, according to an announcement at the studio, where the new Western unit is being rapidly organized and plans completed for early production.

Jack Neville, former assistant to Pete Smith, publicity director, has been appointed head of exploitation and publicity for the new unit, to have charge of this work on all Westerns being produced by the studio.

* * *

Inspiration Signs Miranda

THE signatures of Walter Camp, Jr., president of Inspiration Pictures; J. Boyce Smith, Jr., general manager, and Tom Miranda, well-known title-writer, were penned on the dotted line as a result of his work in editing and titling "The Amateur Gentleman," the newest Richard Barthelmess starring vehicle.

Under the contract Inspiration is entitled to Miranda's exclusive services as "Editorial Manager" for the term of one year and he will have particular charge of the selection of story material for special productions offering wide scope to the talents of Gardner James who was recently placed under long term contract.

* * *

De Mille's "Vanity" Fashion Spectacle

HOLLYWOOD having established itself as one of the style centers of the world, Cecil B. De Mille announces that he will produce a film spectacle built around the subject of fashion.

"Vanity" is the title of this forthcoming screen production and it will be an original story by Lenore J. Coffee, author of the screen version of "The Volga Boatman."

Filmdom's oracle of fashions, Adrian, who conceived and designed the gowns worn by the stars in the De Mille pictures, has already started work on "Vanity."

Leatrice Joy, who has completed "For Alimony Only," another original story by Lenore Coffee, will star in "Vanity," although it is not expected to be her next production. No director has yet been chosen for this picture.

Marc McDermott tells Norman Kerry a few things in the Universal-Jewel "The Love Thief." John McDermott directed.

Margaret Livingston Loaned to F. B. O.

Margaret Livingston has been borrowed from Fox Films by F. B. O. for the feminine lead, a South Sea half-caste gal, opposite Ralph Ince in "Breed of the Sea." It will be her first big character lead since she was with the Thos. H. Ince Company. Ralph Ince will direct as well as play, a feat he performed in the recently released "Bigger Than

McCall Handling Preferred Publicity

George McCall, well known newspaper man, has been assigned the job of west coast publicity director for Preferred Pictures, of which J. G. Bachmann is head. Mr. McCall writes for several newspapers throughout the country. His column, "Just Roamin' Around in Hollymood," is syndicated in fourteen newspapers.

Before his coming to the West Coast, George McCall was publicity director of Shea's Buffalo house. He has wide experience in newspaper and publicity work and is well pleased with his affiliations with Bachmann.

Melford with Fox

George Melford has signed a long term contract to direct for Fox Films. His first work will be "Going Crooked," with Virginia Valli.

Hollywood Shorts

William V. Mong has begun his featured role as the minister in Harry Langdon's First National starring vehicle, "The Strong Man," now being directed by Frank Capra.

Edmund Burns, featured player for Cecil De Mille, has been loaned to Fox for the leading male role in "Whispering Wires."

Betty Baker has completed the leading feminine role in "Rescuing Fangs," a Van Pelt production featuring Fearless, canine actor. The picture is a drama and is a new field for Miss Baker, who has been playing comedy leads.

Hal Cooley starts work this week in the featured comedy role in "Ladies at Play" (title changed from "A Desperate Woman") the First National picture starring Doris Kenyon.

The Second Annual National

August **Greater Movie Season** 1926

Celebrating the Motion Picture's Thirtieth Birthday

Cleveland and Buffalo in G. M. S. Rivalry

TWO KEY CITIES, Cleveland and Buffalo, each putting on unusual and unprecedented group-theatre campaigns to interest and attract the public to motion pictures during August, are competing to lead the Nation in the percentage of box-office increase during Greater Movie Season.

These two Lake Erie cities, both far advanced in the art of photoplay presentation, are neck-and-neck in the competition which developed while the general GMS Committees of the two towns were in session simultaneously.

"Can any other city in the United States equal the Cleveland Campaign?" asked J. J. Harwood, president of the Cleveland Exhibitors' Association, after W. H. Raynor, general chairman of the Cleveland Greater Movie Season, had announced the personnel of a civic committee containing the names of seventy-five leading men and women in Cleveland who are helping with the details of that city's GMS.

Word had reached Cleveland that Buffalo's plans called for a series of unique events which would develop a great increase in August business for every theatre large and small co-operating, which in Buffalo means every house within a radius of twenty miles of the town as well as those in the city.

"Irrespective of what Buffalo is doing, I am convinced that Cleveland's city-wide celebration will be the dominating achievement of this year's campaign," answered Mr. Raynor. Whereupon, as both Cleveland and Buffalo committees were in session, this telegram was despatched to Buffalo:

Al Beckerich, Chairman,
Greater Movie Season,
71 Root Building,
Buffalo, N. Y.

"Cleveland challenges Buffalo to set record for nation in Greater Movie Season returns. Will you accept?

"W. H. RAYNOR,
"Chairman Cleveland GMS."

This message was sent to Beckerich, who for the day was acting for J. H. Michael, general chairman for Buffalo, who was meeting with a special exploitation committee for that city. The challenge was accepted instantly.

With these two cities competing against each other directly as well as against the other cities of the country generally it is interesting to compare what each is doing as a means of stimulating business during the torrid days of August while Greater Movie Season is impressing upon the public that photoplays "have no season," thereby increasing in a big way the box-office returns for an otherwise "off" period.

Cleveland is making the event a civic demonstration. Buffalo is reaching out from every theatre and from the newspapers and screens to create interest and business. Incidently both campaigns are under way in telling fashion.

Following are a few of the events for both towns as announced by Chairman Raynor and Chairman Michael:

How Cleveland Will Do It

Special sections in the three leading newspapers.

Co-operation from a citizens' committee composed of 75 leading men and women including the City Manager, Director of Public Safety, Judges, civic leaders and representatives of all the women's clubs.

Mardi Gras on the night of Monday, Aug. 16. The campaign will be started Aug. 2 and will grow in interest until the Mardi Gras on Euclid Avenue.

Forty window displays on Euclid Avenue and twice that number on other thoroughfares are being decorated for the celebration.

The Association of Building Superintendents of the city will have charge of the sending up of 10,000 balloons many containing passes to the theatres.

Campaign headquarters consisting of two private offices, a reception room and receiving and shipping department have been opened and are functioning on Euclid Avenue.

Stores on Euclid Avenue are decorating with the National colors and city colors for the Mardi Gras.

Merchant prizes are being offered for the best amateur jazz band in line; for the funniest costume, for the best decorated motor car owned by an individual, for the best mercantile float, for the best theatre float, for the best imitation of a movie star.

A complete publicity department has been organized for the promotion of the Cleveland campaign, and for the purpose of keeping the Greater Movie Season before Clevelanders from now until the big Mardi Gras. This department has prepared a comprehensive publicity program. It is under the personal direction of M. A. Malaney, publicity director of the Loew Theatres of Ohio. Malaney, while chairman of the publicity committee, is also actively at the head of the publicity department, passing on all stories, and providing the general exploitation campaign, which is unusual in many respects.

1-col. ad. cut from GMS Press Book

Seven bands in addition to the volunteer musicians have been engaged.

Entry blanks for the Mardi Gras and parade are being printed in newspapers and being distributed by theatres.

Prominent citizens will make the awards. The names of the judges will not be announced until the night of the celebration.

Publicity headquarters have been established to aid the newspapers. The Cleveland Plain Dealer is conducting the GMS contest. Theatres have been cleaned up and dressed up and have been gaily decorated inside and out for the occasion.

Cleveland's climax will be the Mardi Gras. This function has been officially sanctioned by the city. Traffic on Euclid Avenue from Public Square to 105th Street will be detoured for the occasion.

Here's Buffalo's Plan For the "Season"

In the Bison City, both exchanges and theatres are co-operating to outdo Cleveland. The Buffalo committee is having a pretty girl chosen by vote in each theatre to represent that theatre in the parade. The prettiest of the pretty then will be elected as "Buffalo's most beautiful girl and will appear in all the theatres."

Thus Buffalo is giving every exhibitor a tremendous play before the parade. From twenty to fifty aspirants to represent each theatre are competing. Photographs of the contestants are placed in the theatres where a ballot box receives the votes. Only those who have purchased tickets may vote. In this way competition in every neighborhood as well as downtown is made keen.

Buffalo has a "stunt" committee which is co-operating with the parade committee for the big outdoor spectacle when each theatre will enter its girl winner for the city honor.

The Buffalo Evening News for the first time in its history has taken on an outside campaign by carrying the GMS contest. On the night of August 2, boys, employed by the News will appear in front of every theatre and distribute papers containing the first contest photograph as the patrons leave the theatres. In this way a far greater number of contestants will be created.

In Buffalo also the theatres have been especially decorated for the campaign with 100 per cent. co-operation and separate campaigns being conducted in Niagara Falls and other surrounding towns all of which will be merged in "The Big Parade."

Our Stock Market . . . . . By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE High	1925 RANGE Low	1926 RANGE High	1926 RANGE Low		PAR	July 22 High	July 22 Low	July 23 High	July 23 Low	July 24 High	July 24 Low	July 26 High	July 26 Low	July 27 High	July 27 Low	July 28 High	July 28 Low	Sales for Week
83½	51¼	76¼	64	(a) Balaban and Katz	25	72½	72½	72¼	72¼	72¼	73 *	72½	72¼	72¾	72¾	72¾	72¾	622
118	104¾	114⅜	106⅝	Eastman Kodak	no par	113½	113⅛	113	113	113	113	113	113	113	113	113	112½	1,200
114¾	90¼	127½	103⅛	Famous Players Common	no par	118¾	115½	116¾	117⅜	116½	115⅛	116½	114⅛	117½	115½	117¾	116¾	70,000
120	103⅞	124	115	Preferred	100	119½	119⅞*	119½	119⅞*	119½	119⅞*	119½	119⅞*	119½	119⅞*	119⅞	119⅞	200
11½	4⅝	7¾	3½	(b) Film Inspection	no par	6	6	5½	7 *	5⅝	7 *	5⅝	7 *	5⅝	7 *	5⅝	7 *	100
110	100	107	96	First National Pictures, Pref.	100	103⅛	104½*	103½	103½	103½	103⅞*	103⅞	103⅞	103⅛	104 *	103⅛	104 *	200
85	68½	85	55½	Fox Film "A"	no par	73	71¾	73	71⅞	72½	71¾	71⅞	71¼	72	71⅞	73½	72	8,600
32	26	34⅜	19	(b) Fox Theatres "A"	no par	24	25 *	24	24	24	25 *	24	24½*	24¼	24¼	24⅜	24	1,100
14½	13	15½	9	(b) International Projector	no par	11½	14 *	11½	14 *	11½	14 *	11½	14 *	11½	14 *	11½	14 *	....
44¾	22	42¼	34¼	Loews, Inc.	no par	39⅝	38⅜	39	38⅜	39	38¼	39⅜	38⅝	40⅜	39½	42½	40¾	61,300
24½	18	24¼	22¼	Metro Goldwyn, Pref.	27	23½	24 *	23½	23⅞*	23½	23⅞*	23½	23⅞*	23½	23⅞	23⅝	23⅞*	....
20½	19⅝	23½	19	Motion Picture Capital	no par	19⅝	19½	19⅝	19⅜	19⅝	19⅝	19⅝	19⅜	19⅛	19¼*	19⅛	19½*	900
90⅜	70	83	45½	Pathe Exchange "A"	no par	55⅝	54¾	53	55½*	53¾	54½*	55	55	55	55	56	55¼	1,200
(e)—	—	40	18½	(c) Roxy Theatre (Units)	——	23	25 *	22½	24½*	24	24	23	25 *	23	25 *	23	25 *	....
..	..	12	2½	Roxy Theatre, Common	no par	5	6 *	5	6 *	5¼	6¼*	5¾	5¾	5¾	5¾	5½	6½*	....
65	45	72½	45	(d) Stanley Co., of America	no par	72¼	70½	71½	70	71¾	70½	71	70	71⅜	70½	71⅜	70	9,057
13	5⅞	14	6½	(b) Trans-Lux D. P. Screen	no par	8⅝	8¼	8½	8⅜	8⅜	8½*	8⅝	8⅜	8½	8⅜	8½	8½	3,400
..	..	100	88	Universal Chain Theatres	ctf.	97	102 *	97	102 *	97	102 *	97	102 *	97	102 *	97	102 *	....
47	24	41	29⅞	(b) Universal Pictures	no par	31	30½	30½	31 *	30½	31 *	30½	33 *	30½	33 *	30½	31⅞*	200
103½	94⅞	97½	90	1st Pref.	100	94½	97 *	94½	97 *	94⅞	96½*	96¾	96¾	96¾	96¾	94½	96¾*	200
22⅞	17½	18½	12	Warner Bros. "A"	10	18½	18	18¼	18	18	18	17½	17½	17⅞	17½	18	17¾	6,000
19	13½	14¾	8	(b) Common	no par	13	11⅜	12¼	12⅜	11½	13 *	13½	13	14¾	14	13	14½*	1,800

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.

Important News In Pictures

Warner Bros. are now prepared to "shoot the works" on their marvelous co-efficient to motion pictures, the Vitaphone. A considerable sum of money has been spent in the preliminary work, and here we see the fascinating Anna Case, famous for her work with the Metropolitan Opera Company as well as on the concert stage, singing a Spanish song which will be heard on the Vitaphone at the De Luxe premiere of John Barrymore in "Don Juan," at the Warner Theatre, Thursday evening, August 5th.

This Vitaphone scene, enhanced by the singing, is illustrative of similar scenes in which some of the greatest singers and entertainers will be seen and heard as part of the "Don Juan" presentation. An exceptional programme has been arranged.

"It's in"

HAL ROACH
presents

REX

in The Devil Horse

Majestic, Indianapolis
Keith's, Youngstown
Keith's, Akron.
Keith's Palace, Cleveland
Fairfax, Miami
Loew's Valentine, Toledo
Loew's, Newark, N. J.
Rex, Beloit, Wis.
Rex, Sheboygan, Wis.
Orpheum, Grand Forks, Minn.
Warner's, New York City
Loew's State, Boston
State-Lake, Chicago
Lyric, Louisville
Capitol, Cincinnati
Poli's Circuit, New Haven, Hartford, Bridgeport, Meriden
Fisher, Danville, Ill.
Garrick, Fond du Lac, Wis.
Rialto, Racine, Wis.
And in Many Others!

Directed by Fred Jackman

Pathépicture

TRADE MARK

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

This Albany Showman Prefers the Summer

Moving Picture World Bureau, Albany, July 28.

STRANGE as it may seem, there is one exhibitor in Albany, N. Y., who prefers the summer season to the winter. He is Clarence Gardner, owner of the Pine Hills Theatre, a residential house, located on the outskirts of Albany and catering to the city's elite. Day in and day out, Mr. Gardner's house is at least ten to fifteen degrees cooler than the downtown theatres. Mr. Gardner does not flaunt any large banner to the effect that his house is the coolest place in the city. He leaves that to be discovered by his patrons, and as a result his house is probably the best paying theatre in Albany at the present time. While Mr. Gardner is forced to meet the competition of radios and home firesides in the winter, he is meeting only automobile diversion during the summer months. Right next door to the theatre is a dainty ice cream stand, and many a dollar comes Mr. Gardner's way as his patrons indulge in ice cream as they watch the show. He hasn't had a vacation in four years, doesn't intend to take one this year and has fixed his first vacation when he ends his ten years as owner of the theatre.

WOODLAWN DAMAGED

There was a fire at the Woodlawn Theatre in Schenectady last week, a residential house operated by Myer Paul. Firemen responded in time to extinguish the blaze before it had seriously damaged the little theatre.

HOW TO KEEP COOL

Tony Veiller, who looks after things generally at the Mark Strand in Albany, is keeping cool these days. Here's his secret: A palm beach suit and a luncheon consisting of two glasses of buttermilk.

THE PRETTIEST HOME

Joe Kallet, owner of theatres in Rome, can boast of what is probably the prettiest home of any exhibitor in this part of the state. The house was completed only a short time ago and is patterned after a California bungalow. Alec Herman, manager of First National, Albany, was invited up to the Kallet homestead last week and is authority for the assertion that, so far as he knows, it's the best looking exhibitor's home in this part of the state.

YOUR GUESS

C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, had a birthday last week. Mr. Buckley didn't disclose just his age, but whatever it is he has the satisfaction of knowing that he has made every year count and today he stands at the top of the ladder.

ON VACATION

While W. W. Farley, owner of the State Theatre and others in Schenectady, is enjoying the cooling breezes of Allenhurst, his general manager, James Roach, is doing a bit of summering in the Adirondacks. Guy Graves is up from Yonkers and is helping our Frank Learnan to handle the theatres while the other moguls are away.

BENTON IN NEW YORK

William Benton of Saratoga Springs was in New York City last week on a short trip, getting things in shape for the running of the big specials at his house while the Saratoga races are on. Next month will be Mr. Benton's big four weeks of the year.

GOOD MATINEES

Alec Feltman and Jacob, who run the Lincoln in Schenectady, are finding their daily matinees at five and ten cents a pretty good bet. So many persons flock to the theatre afternoons that they have been obliged to open the balcony. The younger Feltman presides at the piano.

GROSSMAN OPERATED ON

Henry Grossman, who is running the Playhouse in Hudson, was stricken with appendicitis last week and was rushed to New York City for an operation. Word reaching here a day or so ago was to the effect that he is on the road to recovery.

FAMILY OPENS SOON

John Augello of Utica will shortly open his new theatre. Ie will be known as the Family, taking the name of the old house.

HEAVY DRINKERS

A soda water fountain in Albany did a great business one day last week when Lew Fischer of Fort Edward and Charles Sesonske of Watertown struck town. They were certainly two very thirsty exhibitors.

New Kansas City Theatre Is Announced

Moving Picture World Bureau, Kansas City, July 24.

A NEW 1,600-seat picture theatre is planned for Forty-sixth street and Troost avenue, Kansas City, by Mrs. J. W. Watson, widow of the late owner of the Benton Theatre, Kansas City. The building, which will include nine storerooms, will have a 150-foot frontage on Troost avenue. Mrs. Watson exercised the purchase option in a long-term lease, paying $37,500 for the property.

BENTON SOLD

The Benton Theatre, suburban house of Kansas City, this week was purchased by A. H. Garver of Tippecanoe City, Ohio, from C. O. Jones. The sale price of the structure was $125,000.

STRODE IMPROVING

Al Strode, widely known Kansas City film and theatrical veteran, who has been confined to a hospital for several days with chronic nosebleed, is on the road to recovery, according to physicians. Mr. Strode formerly managed the Garden Theatre, the Auditorium and other Kansas City houses. He is at present connected with Fairyland Park, Kansas City.

DIVING CONTESTS

In conjunction with Nadeline Berlo and her diving Venuses at the Pantages Theatre, Kansas City, this week, Manager Earl Cook staged diving contests for men and women on Wednesday night, obtaining good newspaper co-operation and greatly increasing attendance.

BIG ANNUAL RENTAL

A yearly rental of $200,000 will be paid by Marcus Loew for the new $4,000,000 Midland Theatre in Kansas City, it was confirmed this week. The new house, which will seat 4,000, now is under construction at Thirteenth and Main streets.

TACKETT SELLS OUT

The Tackett and New Tackett Theatres of Coffeyville, Kas., have been sold by John Tackett to Glenn W. Dickinson. it was announced this week. The purchase price was not revealed. The Tackett Theatre will be remodeled and re-named the Grand.

SEEKS A CHANGE

After managing the Forty-fifth Street Theatre for five years, L. C. McElroy has decided to take four pictures and try his hand at road showing.

C.-S.R. CONFERS

Members and officials of the Capitol-Sears-Ralph Amusement Enterprises, with headquarters in Kansas City, held a round table conference at the Hotel President, Kansas City. Adolph Eisner, former president of the M. P. T. O., Kansas City, this week accepted a position to assume charge of booking for Universal theatres in the Kansas City territory; Samuel Carver, manager of the Liberty Theatre, Kansas City; W. O. Lenhart, manager of the Linwood Theatre, Kansas City, and several other exhibitors and officials spoke.

A VACATION NOTE

Alec Meschon, owner and manager of the new Palace Theatre, Kansas City, and S. E. Wilhoit of Lander's Orpheum, Springfield, are two Missouri exhibitors who are preparing to bring back all the fish in Minnesota. Bruce Fowler, manager of the Newman Theatre, Kansas City, returned from his vacation last week just in time to plunge into the midst of the Greater Movie Season campaign.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: H. L. Hyde, Cozy, Genesso, Kas.; K. A. Roberts, Severy Theatre, Severy, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; George Moore, Moore Theatre, Plainville, Mo.; Charles Goodell, Ottawa, Kas.

Indianapolis Screen Club Organized

Moving Picture World Bureau, Indianapolis, July 27.

NINETEEN representatives of the exhibition and distribution branches of the motion picture industry met at the Hotel Lincoln last week and organized the Screen Club of Indianapolis. The club activities will be exclusively of a social nature and its purpose to create a better understanding. The charter will be open to twenty-five members.

Ace Berry of the Circle Theatre was elected president; A. W. Plews, Pathe Pictures, vice-president; H. C. Dessendorfer, Educational Pictures, secretary, and A. C. Zaring of the Zaring Egyptian Theatre, treasurer. The committee on constitution and by-laws includes F. J. Rembusch, Rembusch Theatrical Enterprises; F. G. Hellar, Capitol Film Exchange, Inc., and Earl Cunningham, managing director of the Zaring Egyptian Theatre.

REMLEY BUILDS THIRD

Construction on another new moving picture theatre will be started in Richmond by M. E. Remley, who is already operating three amusement houses in that city. The plans call for a $100,000 structure. A Chicago company is erecting a three-story theatre there and last week Robert L. Hudson announced plans for a $50,000 show house, construction to start at once. Completion of the new houses will give Richmond nine theatres.

July Named Stork Month in Minnesota

Moving Picture World Bureau, Minneapolis, July 26.

JULY was stork month for a few Minnesota movie men. Joe Beahen, assistant manager and booker at Producers' Distributing Corporation Exchange in Minneapolis, announced that the family had been increased by the addition of a son. Cliff Deigler, manager of the Regent Theatre at Evelth, Minn., also reported the birth of a son. Al Kvool, manager of the State Theatre at Mankato, Minn., has a daughter.

REVIVAL WEEK

The Grand Theatre in Minneapolis recently held the first movie revival week which has been attempted locally for five years. Seven past successes, one each day, were shown. The films were "The Sea Hawk," "Humoresque," "The Miracle Man," "The Hunchback of Notre Dame," "Robin Hood," "Orphans of the Storm" and "The Ten Commandments."

UNIQUE TO REOPEN

The Unique Theatre at Tomah, Wis., will reopen shortly under the management of Smith & Johnson. It was closed at the expiration of the lease held by the Cooper Amusement Company.

PARSLOW NAMED

John Parslow, Jr., has been named manager of the Steindorff theatres at Osceola, Miltown and Turtle Lake, Wis.

ALL DOLLED UP

A new ventilating system has been installed and a thorough redecorating job has been done in the Palace Theatre at Muscatine, Iowa. Programs were given at the Grand while the Palace was closed.

GRAND IS SOLD

The Grand at Grand Rapids, Minn., has been sold by Bentz & Gumm. A. E. Anderson of the State at Detroit, Minn., and Ernest Hill, a First National salesman, are the new owners.

COMPLETING THE STATE

Work on the new State at Jackson, Minn., is nearing an end. The theatre, which is being built by Frank Matuska, will seat 500.

THEATRE SALES

C. W. Dickson of Gladbrook, Iowa, has purchased theatres at Parkers Prairie, Villard and Evansville, Minn. M. Schwab, former St. Paul theatre owner, has bought the New Theatre at Robbinsdale, Minn., from Mrs. A. C. Gruss.

Kunsky Announces Policies in Detroit

Moving Picture World Bureau, Detroit, July 28.

WITH the opening of the new Michigan Theatre announced for August 15, John H. Kunsky has made announcement of the policies to be in effect at his five first-run theatres in the downtown section.

The Michigan will change weekly with pictures and Publix stage attractions, the policy now in vogue at the Capitol. The Capitol will change each week, playing pictures and special added attractions in the form of musical organizations and elaborate acts.

The State will play pictures and vaudeville changing weekly and presenting the vaudevilie through Fred Stritt. The Adams and Madison will be devoted entirely to long-run pictures, with little attention being given to added features.

Pictures for the Kunsky theatres the coming season, through recently signed contracts, will be supplied by Paramount, First National, United Artists, Metro-Goldwyn, Warner Bros. and Universal.

It is likely that by the time the Michigan opens Kunsky will be in complete control of the downtown first run situation, as Universal has served notice of its intention to abandon the Broadway Strand, which now is Kunsky's only competitor.

A WORLD'S RECORD

Some one has pointed out that the Doric Theatre, Grand River avenue, holds the world's record for time of playing the same show. For at least two years the Doric has carried a large sign over its front reading "Special Feature, News and Comedy." This beats any downtown run record.

TWO MORE PLANNED

Two new theatres, seating 500 each, are being planned for the outskirt section of Fort Huron. The property for both houses has been secured and work will start at once.

MOTOR TO NEW YORK

A. J. Kleist, Jr., president of the M. P. T. O. of Michigan, together with Mrs. Kleist, has left for a motor trip to New York. They will be gone about two weeks, leaving George Wilbur in charge of the Pontiac theatrical situation.

WEIL MARRIES

Herb Weil, Port Huron exhibitor, famous for golf sticks and pipe, and manager of the Desmond Theatre in the lake port town, slipped one over on his friends a few days ago by taking for himself a bride. The young lady's name was Miss Marion McCarthy. Both have left on a wedding trip to New York and eastern points.

IT'S A BEAR!

Jacob Schreiber, manager of the Blackstone Theatre, returned from Wyoming the other day with a new chum. He is a six-weeks-old cub bear and the animal has been winning much attention on Detroit street. It was filmed for the Detroit News Pictorial last week.

Wyoming Managers Now in Convention

Moving Picture World Bureau, Denver, July 24.

THE Wyoming Theatre Managers' Association will convene next week during the Cheyenne Frontier Days celebration. This will be the second annual meeting of the organization of exhibitors of the state of Wyoming. President Lynch of Laramie, Wyo., will call the meeting to order on July 27. Several important matters are scheduled for discussion and the meeting is being watched by Denver film men with great interest, several of which have been invited to be present at some of the sessions. The present officers are J. F. Lynch of Larmie, Wyo., president; John Bangs, Rawlins, vice-president; M. H. Todd, Casper, Wyo., secretary and treasurer.

BUYS EXCHANGE INTEREST

Fred P. Brown, former owner and manager of the Mission and Pearl Theatres of Denver, has bought a half interest in the De Luxe Feature Film Exchange, one of the independent distributors of the Denver territory. The company has incorporated and will be known as the De Luxe Feature Film Exchange, Inc. E. J. Drucker, who has managed the exchange for two years, will continue in that capacity while Mr. Brown will represent the concern as sales representative.

TWO OPENINGS

The new Chief Theatre of Steamboat Springs, Colo., will celebrate its grand opening about August 15. It was built and will be managed by Harry Gordon, a resident of Steamboat Springs. Another new theatre of the Denver territory which will open shortly is the Rio Grande Theatre of Las Cruces, N. M., owned and managed by the Central Theatres, Inc., a company controlling a chain of theatres in Colorado and New Mexico.

Holt Goes to Wigwam, San Francisco

Moving Picture World Bureau, San Francisco, July 24.

NAT HOLT, for two years manager of the California Theatre, San Francisco, and for six months manager of the Granada Theatre, the largest house in the Publix Theatres local holdings, has tendered his resignation to take up the management of the Wigwam Theatre, in the Mission District, in which he has purchased a half interest. He assumes charge of the Wigwam on August 1 and plans an entirely new type of entertainment. In the new venture is associated with E. H. Emmick, Robert McNeill, Harry Sack, William S. Godfrey, Morris Klein and John Meyer.

OFF FOR EUROPE

Max Blumenfeld of San Francisco, head of a theatre circuit bearing his name, has left on an extended trip to Europe. Joe Blumenfeld will be in charge during his absence.

OPENING NEW HOUSE

W. J. Clark will open a new picture theatre at Vacaville, Cal., July 30.

RETURNS TO FOLD

J. F. Schaefer, who for years conducted the Star Theatre at Mayfield, Cal., and who was also postmaster there for a long time, has arranged to become an exhibitor there one again.

BUYING EQUIPMENT

L. M. Reese, who recently purchased the theatre of B. B. Jones at Lakeport, Cal., has ararnged to install new projection equipment and new seating facilities.

VISITORS

C. E. Everett, of Fallon, Nev., and Harry Fontana, of Lindsay, Cal., were recent visitors on San Francisco's Film Row.

Ottawa Theatre Praised in Parliament

Moving Picture World Bureau, Ottawa, July 26.

FOR the first time in the history of Canada, the actual name of a picture theatre has appeared in the official records of the Canadian Parliament. The theatre mentioned was B. F. Keith's Theatre, Ottawa, of which J. M. Franklin is manager. It was praised by G. G. Coote, a member of Parliament from the Canadian West, for its low prices and quality of entertainment.

O'REGAN MANAGER

Harry O'Regan is now the manager of the Francais Theatre, Ottawa, which was reopened recently by Donat Paquin, who also owns the Imperial Theatre, Ottawa, and the Laurier and Eden theatres, Hull. The Francais operates with three program changes each week and the admissions are 11 and 16 cents.

ASTAPHEN FINED

Joseph Astaphen, proprietor of the Ideal Theatre, Montreal, was fined $100 and costs by Recorder Semple in the Montreal Police Court when found guilty of neglecting to collect the amusement tax on admission tickets. His wife was also fined a lesser amount for a similar offence.

CAMERON APPOINTED

Archie Cameron, assistant manager of the Lyceum Theatre, Winnipeg, Manitoba for three years, has been appointed manager of the College Theatre, Winnipeg. Cliff Schaufele, supervisor of the three Universal theatres in Winnipeg, is manager of the Lyceum, while F. W. Crosbie has charge of the Starland Theatre, and Mr. Cameron now has the third house, the College.

LOCAL NEWS WEEKLY

"Winnipeg Photograms" is the title of the news weekly which Manager Walter F. Davis is featuring at the Metropolitan Theatre, Winnipeg, every week. This reel is taken by Angelo Accetti, a well-known local cameraman, under the personal direction of Mr. Davis.

FANTASY A SUCCESS

Manager E. E. McLaskey, Dominion Theatre, Winnipeg, Manitoba, did very well recently with a "Kiddyland Fantasy" as a hot weather specialty. A great many of Winnipeg's juvenile performers were used in the fantasy, which was produced by Mr. McLaskey himself, and the crowds responded nicely.

DECORATING THE PANTAGES

The Pantages Theatre in Edmonton, Alberta, has been closed for five weeks. The house is being re-equipped and decorated. Grant Pemberton, manager, has gone to Seattle, Wash., to secure new lighting equipment. During his absence, Harry Crossley, assistant manager, has been in charge of the work.

HANDED THREE JOBS

Joe Franklin, manager of B. F. Keith's Theatre, Ottawa, has been having to look after the whole works because Roy MacDonald, assistant manager, was on holidays and Mr. Lathey, treasurer, suddenly got the measles.

ON VACATION

James Moxley, manager of the Imperial Theatre, Ottawa, Ontario, is away on a three weeks' vacation trip in the United States. Mr. Moxley, who is a veteran exhibitor, took over the management of the Imperial last spring.

REMODELING THE EDEN

The Eden Theatre, Hull, Quebec, is being remodelled inside and out by Donat Paquin, owner. His other local theatre, the Laurier, is running full blast. One year ago the Laurier was closed for reconstruction while the Eden was kept open. There are no other theatres in Hull.

Balaban & Katz Boost Summer Attendance

Moving Picture World Bureau, Chicago, July 27.

BALABAN & KATZ has been using newspaper copy to tell Chicago moviegoers that the attendance at its houses is larger during June, July, August and September than any other four months in the year. The summer months constitute the big season, according to the newspaper announcements, and the shows are big, the musical features are elaborate, the presentations are the best that can be devised and the cooling systems are effective.

TODD IN TOWN

The national convention of the Elks last week brought a number of well known theatre managers to the city. Henry Todd of the Rialto Theatre, Casper, Wo., paid the boys a visit along Film Row.

BRYANT MARRIES ACTRESS

The boys along Film Row are extending congratulations to Lester Bryant, formerly manager of the Playhouse Theatre, Chicago, on his marriage last week to Miss Edna Hibbard, the well known actress.

AWAITS NEW ORGAN

Bennie Cohn, manager of the Frolic Theatre, is getting set for a new organ and expects to have a celebration of the event by the middle of next month. Miss Grace Clark of radio fame will preside at the console.

IMPROVING HOUSE

Joe Koppell of the Village Theatre at Wilemette is having his house fixed up for summer business.

RUSHES CONSTRUCTION

John G. Miller is rushing the construction of his new 1,000-seat movie house at Woodstock, Ill., so as to be ready for early opening this fall.

ATKINS TO BUILD

George Atkins is planning a new movie theatre for Barrington, Ill., and is having plans drawn by E. N. Braucher for a new house to cost $35,000.

MORIAN MANAGER

James L. Morian has been named manager of the new Capital Theatre opened by the Pirtle circuit at McLeansboro, Ill., last month. The house seats 450.

VACATIONS ENDED

Exhibitors are coming back from their vacations. Among them are Frank Schaefer of the Crystal Theatre from Wisconsin, Harry Brunhild of the Brunhild circuit and Simon Simansky from Elkhart Lake. Several of the boys are still sticking in the north woods waiting for the heat to let up.

NEW CORPORATION

G. R. Albright, G. Fried and R. L. Davis have organized the Wallace Theatre Corporation, with offices at 622 West 31st street, Chicago, to own and operate a picture theatre.

NAMED MANAGER

Frank Perley, who has been in the East for many years in the theatrical field, has been named manager of the Playhouse on Michigan avenue. The Simmons Tuerk circuit has secured a long-term lease on the house.

GAZZOLO IMPROVED

The many friends of Frank Gazzolo, managing director of the Studebaker Theatre, will be glad to hear that since he has gone west for his health, the change of climate has been of benefit.

ROB CASHIER

Bandits robbed James Donaldson, cashier of the Capitol Theatre of the Cooney circuit, of $1,300 last Saturday morning and made their escape in a motor car.

Big Theatre For Huntington, W. Va.

Moving Picture World Bureau, Pittsburgh, July 27.

NEGOTIATIONS for the erection of a modern theatre building in Huntington, W. Va., to be operated by the Keith-Albee Theatre Company of New York and the Hyman interests have been completed. The building will cost $650,000 and will be the largest theatre in the state. Seating capacity to be 2,500. The transaction gives the realty company a lease of 99 years from May 1, 1924. The Biggs-Long Realty Company was organized to take over the property for the theatre enterprise. A. B. Hyman is president and S. J. Hyman, secretary-treasurer. Ben Heidinsfelda of Cincinnati, John Murdock of New York, representing the Keith-Albee interests, and J. R. Macrum of Huntington are the directors. The company is capitalized for $500,000.

VISIT SESQUI

Nate Friedberg, well-known Pittsburgh exhibitor, in company with Robert Alderdice and other members of Pittsburgh Council, journeyed to Philadelphia by auto recently, to be on hand July 24 to officiate at the dedicatory exercises of the Pittsburgh building at the Sesqui-Centennial.

VISITORS

Among out-of-town exhibitor visitors to Film Row the past few days were: Maurice Baum, State College; M. Garfinkle, Lewistown; R. C. Pike, Portage; C. B. Pascoe, Somerset; Mr. Bianci, Clymer; Wm. Lamprosplos, Latrobe; Sam Friedman, Sharon; B. E. Cupler, Washington, and Walter Silverberg, Greenville.

OPENS LABOR DAY

E. J. Murray plans to open his new 700-seat theatre in Dormont, Pa., on or about Labor Day.

AT CONNEAUT LAKE

Two exhibitors who are spending many enjoyable hours at Conneaut Lake these days are William Walker of Sheraden and John Guthrie of Grove City.

ACQUIRE THE STRAND

The Apollo Amusement Company, owners of the Strand and Lyric Theatres at Apollo, have just acquired the Strand in Farrell. Peter M. Pegadiotes is general manager of the company.

Sunday Fight Spreads Over the Ohio Line

Moving Picture World Bureau, Cincinnati, July 26.

THE Sunday closing fight which has been raging in various sections of Ohio for the past few years has now spread to Union City, Indiana, just across the state line. Every exhibitor in that city has been served with a warrant alleging violation of the Sunday labor law, although Mayor Welbourne has expressed himself as not being in sympathy with the movement and hesitated in having the warrants filed in court. It is claimed that the action has been taken in retaliation of a protest having been made recently against the Sunday operation of a certain dance hall.

STOPPED ELECTRIC FAN

Danny McNutt, manager of the State Theatre, Dayton, Ohio, has one of his hands all decorated up with a heavy bandage, all because he stopped an electric fan on the desk of his office when he stuck one of his fingers in the blades while reaching for his hat.

BOOKS SPECIALS

Managers Silver and Turberg of the Palace Theatre, Hamilton, are combatting the hot weather slump in patronage by booking special attractions in connection with the regular programs. Their last offering, "The Royal Sheik Orchestra," late of White's Scandals, caused a turnaway business at this house.

REMODELING OXFORD

Manager Edward E. Keen of the Oxford Theatre, Oxford, Ohio, is doing some extensive remodeling, the ticket office and projecting room being materially changed.

Houses Close In Nebraska For Repairs

Moving Picture World Bureau, Omaha, July 27.

A NUMBER of Nebraska theatres which have been closed for repairs and alterations during the past few weeks have reopened for business, while a great many others have closed temporarily either for repairs, or to wait for the hot summer weather to pass.

AGAIN OPEN

Among the theatres which have been remodeled or renovated and have again opened for business are the Opera House at Newport, Neb.; the Leeds at Leeds, Ia.; Opera House at Bristow, Neb.; Gem at Bassett, Neb.; Palm at Ashland, Neb.; Sun at Magnet, Neb.; Edison at Edison, Neb.; Star at Dannebrog, Neb.

CLOSED FOR REPAIRS

Others which have closed for repairs, alterations, or merely to await the fall, are Rialto, Gladbrook, Ia.; Lyric, Omaha, Neb.; Central, Papillon, Neb.; Opera House, Belmond, Ia.; Starcher, Fairfax, South Dakota; Prague, Omaha, Neb.; Star, Crofton, Neb.; Temple, McCook, Neb.; Electric, Danberry, Neb.; Victory, Sheffield, Ia.; Baker, Bushnell, Neb.; Town Hall, Axtell, Neb.

DAMAGED BY FIRE

The Thelma Theatre owned by Mr. Freed at Pender, Neb., sustained a fire loss recently when a fire started in the booth. Several reels of films and two new projector machines were destroyed.

Title Changed

The title of the B. P. Fineman production for First National, "A Desperate Woman," has definitely been changed to "Ladies at Play."

Newark's Leading Newspaper

Recognizes in "Men Of The Night" the showmanship principles that will be embodied in every Sterling Production.

***"Cleverness in story-telling, imagination and skill in directing a photoplay and admirable characterizations by the principal players** engaged in the performance of it are so combined in 'Men of the Night,' on view at Loew's State Theatre, as to make that production one of the more pathetic and interesting of the filmed creations recently shown here. . . . 'Men of the Night' at Loew's State Theatre is out of the ordinary."*

—Newark Evening News
July 6, 1926

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Along Exchange Row

With the Men Who Sell the Pictures

A Closeup of a Trio of Power in Fox Films—James R. Grainger, general sales manager; Sol M. Wurtzel, West Coast Studio superintendent, and Winfield R. Sheehan, general manager and production chief. These prides of William Fox, who, like all successful business men, knows how to pick his generals, came from behind the scenes in Hollywood recently on Mr. Grainger's visit for a conference.

San Francisco

Moving Picture World Bureau, San Francisco, July 24.

William Meade, for the past few months manager of the Associated Exhibitors exchange, San Francisco, has resigned and plans to leave shortly for Los Angeles to form new connections.

WALL INSTALLED

W. O. Edmunds of Progress Features, San Francisco, recently visited the Los Angeles branch to install William Wall as branch manager there, planning to return home by way of the San Joaquin Valley. Leo Cohan, formerly of the Cinema Club, has been added to the San Francisco staff.

WEIR A VISITOR

L. H. Weir, western division manager for P. D. C., spent a couple of weeks at the San Francisco exchange with Manager M. E. Cory.

MARKOWITZ RETURNS

Maurice Markowitz, assistant booker for First National, San Francisco, has returned from a vacation spent in the Santa Cruz mountains.

St. Louis

Moving Picture World Bureau, St. Louis, July 27.

A. H. Weinberger from the home office is installing a new system at the local United Artists office. Harry Strickland, Southern Illinois salesman, is back from a successful tour of the key cities of his territory. H. H. Hester, formerly chief cashier, is now booker for the local Pathe office. He succeeds H. B. Weeks. A. W. Thompson is now travelling Southern Illinois, Tennessee and Kentucky for P. D. C.

HILL IN OMAHA

C. D. Hill, P. D. C. district manager, is in Omaha. He will also visit the Des Moines, Ia., and Kansas City exchanges before returning to St Louis. Ralph Morrow, assistant general sales manager, for P. D. C., visited the local exchange on last Monday and Tuesday. Saturday, July 24, marked the fourth anniversary of Harry Weiss' regime as First National manager.

Pittsburgh

Moving Picture World Bureau, Pittsburgh, July 26.

September, 1926, has been designated "Alexander Month" at the Columbia Film Service Co., Inc., Pittsburgh, in honor of the owner of the exchange, James H. Alexander, a veteran local film man.

PROMOTIONS

Manager A. H. Schnitzer of the local F. B. O. branch announces the following promotions: Miss Marie Schmidt, for some time booker, will be Mr. Schnitzer's assistant manager; "Bill" Schmidt, brother to Marie, and her former assistant, is promoted to booker, and Miss Claire Neiderberger is the new assistant booker. Miss Cecilia Barry, former secretary to Manager Schnitzer, who has just resigned to become a bride, is succeeded by Miss Sylvia Wechsler, former telephone operator at the exchange.

VACATIONISTS

Vacationists include David Silverman, Pathe comedy booker, sojourning in New York, Atlantic City and Philadelphia; H. P. Underwood, First National salesman, vacationing in Canada.

HITTING IT UP

Samuel Jacobson, Warner salesman, is "stepping out" these days in a brand new Auburn eight-cylinder roadster.

VISITORS

Recent visitors included Harry Charnas, general manager of the Standard Film Service Company, Cleveland, and George M. Dillon, division manager for P. D. C.

Chicago

Moving Picture World Bureau, Chicago, July 27.

Paul Bush has been named manager for the Chicago district by Associated Exhibitors, coming from Kansas City, where he has been stationed for nine months. He will add several men to the Chicago sales staff.

TO SEE PREMIERE

Eddie Silverman, division manager for Warners; Earl Silverman, city sales manager, and Max Slott, manager of the Orpheum Theatre here, will go East for the premiere of "Don Juan" early in August.

Kansas City

Moving Picture World Bureau, Kansas City, July 26.

Roland Thompson of Midwest Distributors, Inc., won the annual Kansas City Film Board of Trade golf tournament over the Lakewood Golf and Country Club course, Kansas City, with a net score of 75. E. C. Rhoden, manager of Midwest, came in on the other extreme, winning the "booby" prize with the highest score of the day—143. R. S. Balantyne, southern division assistant sales director for Pathe, was a Kansas City visitor this week, as was Al Lichtman, special field representative for United Artists. H. MacDonald and C. W. Pittinger have been added to the sales force of the Midwest Film Distributors, Inc., Kansas City exchange, according to E. C. Rhoden, manager. Miss Laverne Haney, assistant booker at the First National branch, has resigned and moved to Denver. She will be succeeded by Dwight Mills.

TOUGH LUCK

Just as J. A. Masters, F. B. O. office manager, was on the verge of leaving for a vacation to Glacier National Park, word was received from the home office that a special representative would be in Kansas City in a few days to install some new systems and that no one should leave on a vacation. Jack Anslet, Pathe representative, announces that he has closed a deal with Glenn W. Dickinson, whereby all Pathe product will go into the Dickinson circuit of sixteen theatres in 1926-27. Cleve Adams, F. B. O. division manager, also was a Kansas City visitor.

JOINS M.-G.-M.

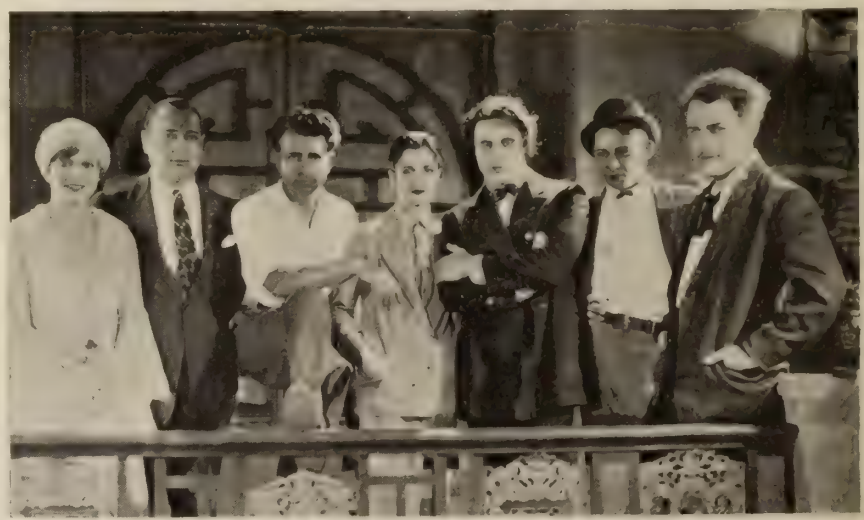
Eddie Brichetto has joined the sales staff of the Metro-Goldwyn-Mayer Chicago offices and will cover the South Side.

GOES TO OMAHA

The boys in the trade are extending congratulations to Bill Brimmer, sales manager of the Chicago offices of First National, on his promotion to branch manager at Omaha. He takes the place there of Jack Bowers, who was sent to Seattle offices as manager for the company.

BRADFORD APPOINTED

Ralph Bradford has been named as First National sales manager here by R. C. Seery, branch manager of the Chicago territory.



AFTER "RISING TO FAME" WAS COMPLETED

When Wesley Ruggles said "finis" to the second George Walsh production, "Rising to Fame," which Excellent Pictures Corporation is making, he called the principals around him for a memory photograph. Reading from left to right: Ruth Dwyer, Samuel Zierler, president of Excellent; Wesley Ruggles, Laura di Cardi, George Walsh, Lucien Prival and Brian Donlevy.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Larmour's Addressing List of Patrons Is Developed to the Utmost Efficiency

M. W. LARMOUR, of the National Theatre, Graham, Texas, writes that the postcards he has been sending in two and three colors are in perfect registry because he uses a hektograph instead of a mimeograph.

Working with several colors, he gets out a nice flash that is far ahead of the usual printed card. He is a clever artist and gets a pictorial effect that holds attention.

He can run off only about 100 impressions from one card, but he has a card system that enables him to put these where they will do the most good. If he has Colleen Moore, for example, he goes over his cards and mails out to those who have marked Miss Moore as their favorite. If it is a western picture, he sends to the western fans.

These cards are government postals, printed on the hektograph, and with spaces for preference for Drama, Comedy Drama, Feature Comedy, Action Pictures, Adventure Pictures, Big Westerns, Historical Pictures, Animal Pictures and Costume Drama. There also are spaces for Serials, News Reels, Cartoons, Scenics and Comics, with six spaces for favorite stars.

Properly filled in the card is good at the box office for one ticket. The lead copy reads:

"Kindly check this card, indicating your preferences and return it to the National Theatre. By so doing you wil help us select pictures to please you. Properly filled in and signed by you it will admit bearer to one performance."

These cards go out under one cent postage and come back under their own power. It could not very well be done more cheaply or more effectively.

Sent Out Carefully

The cards were not sent out in a batch. When he started the system he sent out 200 cards. The following week 50 were sent and the next week about 75. About 50 per cent were returned.

That gave him the nucleus of the idea. Since then he has averaged about six cards a week. This keeps the list alive and at the same time does not impose a strain on the box office.

He reads the newspapers for new residents and sends them a card as soon as the names are noted. This makes the new arrival feel good all over. He is not only invited to a free show, but here is a man who wants to know what he likes. It beats the "welcome" card, because it carries the idea further.

Other names are obtained at random. If he sees a man on the street whose family is not represented on the cards, he jots a memo to send him a card. Presently he will have only the new arrivals to look after.

And here's a little point. Mr. Larmour does not fully credit a card that "yeses" all of his classifications. If a man checks all ten classifications, he gets the pass, but Mr. Larmour does not believe the check marks. Most of the cards list from two to five preferences. If everyone liked everything they would be of no use on an addressing list.

Mr. Larmour takes off these names onto his list. A few of the entries look like this:

A. B. D. E. F. Mr. N. S. Farmer—2-12-15-16-26-28.

A. B. D. E. G. I. Miss Rubye Lee Edens 6-8-10-18-30-34.

A. B. Miss Lets Divine 1-2-5-18-20-23-26-44-46.

The ten classifications of plays are keyed by letter. The star preferences are indicated by number. Mr. Larmour knows that Farmer likes Dramas, Comedy Dramas, Action Pictures, Adventure Pictures and Big Westerns. He also knows his star preferences. Miss Divine is chiefly interested in Drama and Comedy Drama. As she gives three additional star names, it is to be assumed that she follows the stars rather than the type of picture.

Watch the Patrons

Both the cashier and the ticket taker are girls and they are instructed to get in touch with the patrons and learn more about their likes and dislikes, so that the cards may be brought to the fullest efficiency. As most of the replies are from women, Mr. Larmour makes most of his drive on his women patrons.

Now suppose that he has a picture with Colleen Moore, Leon Erroll and Conway Tearle. Their key numbers are 2-31-45. It is a comedy drama, therefore a B.

Mr. Larmour runs off his usual hundred postals—about all the hektograph will yield. After the matinee is in the cashier takes the list and addresses cards to those names showing a B or one of the three letters. If she has cards left over, she uses her own judgment. If there are more than 100 needed, Mr. Larmour figures that one hundred is enough.

There is an additional angle. The cashier has information as to the bookings. If a patron asks for a certain title, the girl looks it up on the list. If it has been booked, she tells the date and notes the name so that a card may be sent the inquirer when the picture comes along.

If the picture has not been booked, the title and the patron's name are written on a slip and handed Mr. Larmour. If he books the title later, a card is sent the inquirer, usually about four days before the showing.

The cost is about one dollar a picture, since government postcards are used and Mr. Larmour does his own printing, while the cashier uses her spare time.

There is a response of about 75 percent; which of course means much more than 75 tickets sold, and in addition Mr. Larmour is able to keep in touch with his patrons and guide his bookings as far as the block system permits.

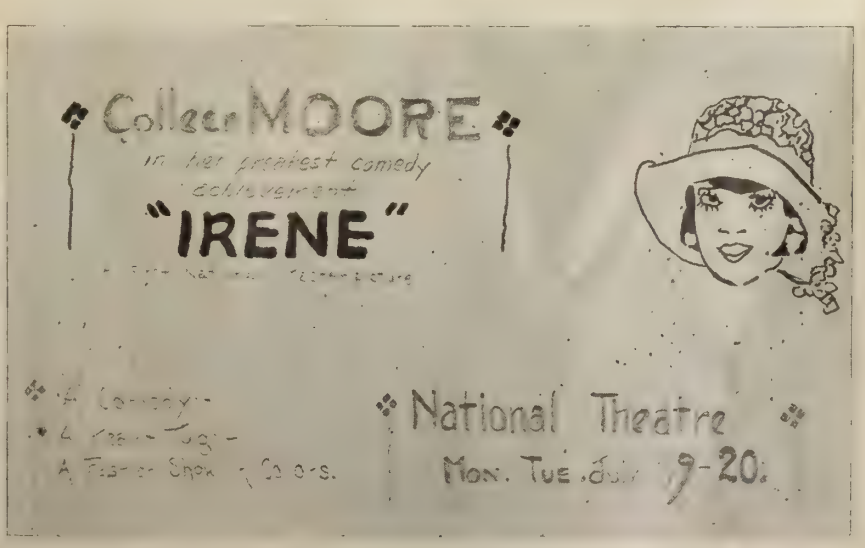
The main idea is not at all new, but it seems to us that Mr. Larmour has developed a system of handling what goes beyond the older ideas. If you can beat this, we shall be glad to hear of it.

Deep Stuff

Subtle propaganda was used to put over the Radio Detective at the American Theatre, Newark, when the first episode of that picture was screened.

The principals of the schools were invited to send their ten best pupils as guests of the theatre on the proposition that the serial possesed a distinct educational value. Of course the principal was invited to come along, too.

It helped to bring the largest matinee in the history of the house with comparatively few free tickets.



ONE OF M. W. LARMOUR'S HEKTOGRAPH CARDS

This is an ordinary government postal done in red, green and blue, the latter color appearing only in the sketch. The title and side ornaments are in green with the rest of the lettering red. Simple and very effective.

Calling Hogs Is Successor to Fiddlers Contest

On the Hog

Hogs share honors with the mule in Missouri, and the Ozarks is the hog centre. Jack Gross, of the Crane theatre, Carthage, Mo., one of the new Universal acquisitions, capitalized the hog for a sweep-up.

"Calling" hogs is an art peculiar to the region and hog callers are proud of their ability, so Crane instituted a hog calling contest that had the old fiddlers backed off the main street and up the alley. It only cost $15, but it brought out ah ouse that cracked the side walls. It's not generally useful, since hog callers are not generally available, but the idea may suggest some other local stunt you can develop with equal success.

Words Won Passes

One of the theatres to get a lot of extra coin out of the word contest on Hoot Gibson in Chip of the Flying U was the Rivoli Theatre, Oneida, N. Y. The stunt is to give prizes for the best definitions about thirty ranch words and phrases such as "wranglers" and "pinto." Most of the youngsters know the meanings, but putting the definitions into the best form is what makes it a real contest. There is a real educational angle to this stunt when it is worked right that will win the approval of the parents, while the children will not even realize that they are being helped to better English expression if you do not tell them, so don't spoil their fun.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Continuing the policy of presenting "names," Chieftain Caupolican, the Indian baritone from the Metropolitan Opera House, who subsequently created quite a ripple in vaudeville, was booked in as the chief presentation of the program which had "The Wise Guy" as the feature photoplay. Together there were 4 presentations on the stage, the Mark Strand Topical Review and the feature itself. The latter took up 1 hour and 13 minutes, while the review ran its usual 8 minutes, making the film portion of the show 1 hour and 21 minutes. The stage numbers required 37 minutes, bringing the whole performance up to 1 hour and 58 minutes.

Opening each of the 4 de luxe shows of the day was the overture, selections from "The Fortune Teller," (Herbert). The lights for this; which ran 8 minutes, were as follows: 2 dome lights of pink on the orchestra, bridge floods of pink covering the draw curtains which closed in the production stage and also hitting the drapes on either side of the stage; green foots and borders and green stars in the coves.

Following this came a Pastel Ballet, featuring Bessie Reis, premiere danseuse, with the Mark Strand Ballet of 8 girls. The setting for this was backed up by a classic ballet drop with transparency sky. The lights included 2 deep violet open box lamps hitting the bottom of the drop, red borders, lemon floods from the bridge on the whole set, white spot on premiere danseuse. This presentation required 5 minutes.

Following the Topical Review came Chieftain Caupolican, who appeared on the apron of the orchestra in full Indian regalia. He sang 3 numbers, "Pale Moon" (Logan), "Toreador Song" (Bizet) and "O Sole Mio" (Capurro). The chief makes brief announcements between each of his songs. He was lighted as follows: bridge lamps of deep blue on fabric drapes, orange spot from the dome on the singer, blue borders on large stage. This incident took up 12 minutes.

The final presentation, preceding immediately the feature picture, was the Clarion Trumpeters, 4 girls who have quite a diversified arrangement of selections. They open in front of the draw curtains in a March number and then a solo, "Roses of Picardy." After another Ensemble number comes the final selection, in full stage, the setting representing a church interior. This set was backed up by large transparency church window. Twelve minutes were required for this presentation.

A CLEVER AMPLIFICATION OF A SIX SHEET CUTOUT

This was planned by H. C. Farley, of the Empire Theatre, Montgomery, Ala., who seems to be a specialist in making art displays from lithos. The screen effect not only helps to make the display important but is an easel.

Used Live Bats to Interest in Drama

Live bats were the chief attraction for The Bat at the Lincoln Theatre, Lincoln, Neb.

About a week in advance Charles F. Shire advertised for 100 live bats, offering to pay a quarter apiece. He got only 25, and these were placed in a large cage in the lobby, where they attracted unusual attention, for it was evident from the comments of the visitors that most of them never had seen a bat save on the wing. There was a crowd about the cage all day long, and signs were so placed that they could not be overlooked.

As a sort of parody on this idea, Mr. Shire painted four bricks a bright green, with the white outline of a bat on the broad sides, and these were deposited in cages and hung in front of as many stores. Evidently Mr. Shire does not know that a "bat" is only a half brick. Anyhow he got a laugh that sold additional tickets.

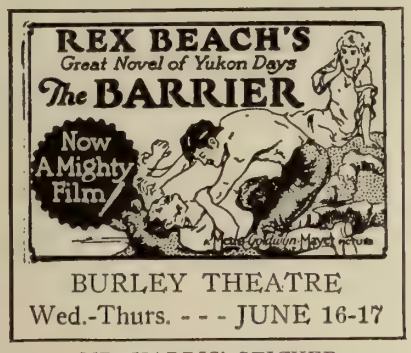
He had 6x7 cards printed up with the stock cut of the man in evening dress, with "Coming" over the figure and these were placed in all stores and shops. No house or date was given, the single word being the only printing apart from the cut. The cards were done on both sides. Supplementing this, he had his program boy wear a mask and a black cape the week before the showing, and when he handed out the programs the cape would suggest the Bat cut.

With a green and blue lighted lobby he got the right atmosphere for the picture, finding that to mix the colors gave a better effect than a straight flush of either color.

Makes Good Stickers from Single Column Cuts

Neat Stickers from Single Column Cuts

Here's a new use for the single column ad cuts most companies now provide on all titles. I. H. Harris, of the Burley Theatre, Burley, Idaho, makes them into stickers.



MR. HARRIS' STICKER

The sample reproduced here is actual size and is pasted on a Metro-Goldwyn cut for The Barrier. It is printed in bright red on white stock with a gummed back and is affixed to automobile windshields and wherever else a sticker can be used. Try the idea some time. You'll like it, too.

One sticker is merely the skull and bones poison symbol, probably carried in stock for druggists' labels. This carries the copy, "Think! Avoid accidents by driving carefully." You can adopt this idea to a safety first campaign. Your printer will know where to obtain the cut if he has none and it should not cost more than a quarter.

Mr. Harris also sends in an interesting arrangement of an Irene cutout in a clothing store window, but unfortunately this will not reproduce.

Hooked to a Co-op

The alibi stunt is not new, but the last word is to hook it to a co-operative page, with prizes for the best original alibis. Each advertiser used an alibi for a catchline, such as "Jones said he was at Hammar's arranging to have his rugs cleaned."

The submitted alibis had to tie into some advertiser, with five tickets for the best excuse, three to the second, two for the third and ten ones for the runners-up.

That made 20 tickets for a full page. Vheal enough!

HERE'S SOMETHING DIFFERENT IN THE LINE OF CUTOUTS

The Royal Theatre, Laredo, Tex., used cutouts of Colleen Moore in place of the cutout letters for the front display on Irene. Where you can get suitable one sheets this makes an effective and very attractive display.

Over and Over

Good stunts never die. The Park Theatre, Meadville, Pa., put over Mike with the barrel stunt.

Mike is Irish, so barrels of Irish snakes were planted around town with the warning not to look in. Of course most persons did and were confronted with a sign for Mike, so they laughed and went, and laughed still more. Small cost. Large profits.

Discovering that there was a Joanna Fox Trot in the Victor catalogue, W. R. Allen, of the Strand, Memphis, supplied the local dealer with a three-foot disc for a window display with "See the picture—hear the record." This served to let in a whole flock of stills and a couple of window cards. He also hooked some of the book stores to the published fiction.

Ukulele Contest Beats Harmonica

Playing the ukulele is not a part of the official curriculum of any college, but we dare you to try and come through four years on the contest without being able to strum the uke.

E. P. Briggs capitalized the atrophied guitar for Brown of Harvard by staging a ukulele contest between the girls of the high schools in Pueblo, Col. The contests were held on the stage of the Rialto Theatre and the winner was declared the school champion of the city. He got a lot of good players and all of the students came to root for their favorites.

It was not only a good card, but it was an atmospheric prologue to the picture.

For the boys he organized a series of athletic contests at an Athletic Day sponsored by the Star-Journal with prizes to the winners and passes to all contestants.

With one thousand red feathers with Brown of Harvard stickers, he got a large percentage of the town into the theatre for the run, and as everycne enjoyed the picture, he is still pulling down business on the stunt.

FIFTEEN THOUSAND PEOPLE MEETING BUCK JONES IN NEWARK

You can take our word or count them yourself. R. J. Dusern, of the Terminal, coaxed him over and had a parade and everything, showing Secret Orders as his attraction. It was a field day in the Jersey town and Buck is over for keeps.

A Comedy Guard

Guy Kenimer obtained the use of a fine collection of war relics for advertising Behind the Front at the Arcade Theatre, Jacksonville.

The only trouble was that the display did not suggest a comedy, so he put in a guard of honor; two disreputable parodies on rookie soldiers, who got the necessary suggestion of comedy.

For the second week of His People at the Cameo Theatre, Pittsburgh, J. Knox Strachan stopped traffic by placing a push cart peddler in front of the theatre. He was made up to suggest Schildkraut in the play, and the cart was loaded with everything from vegetables to babies' underwear.

Heavily bannered, the comedy stunt put over the serious play.

Scanlon Makes Lobby Lanterns from Lloyd Masks

PUTTING OVER HAROLD LLOYD IN TORRINGTON, CONN.

John J. Scanlon, of the Alhambra Theatre, painted small bodies for the three sheet heads and put masks over all the lobby lights as well as painting a three-section banner. He got a lot of extra business.

Had Elaborate Lobby On For Heaven's Sake

John J. Scanlon made an unusually good lobby on For Heaven's Sake for the Alhambra Theatre, Torrington, Conn. In addition to being the exploitation man Scanlon is doorman, and he was where he could see the patron reaction to the display, and he writes that it seemed to help the ticket sales.

The cutouts are from the three sheets with a diminutive hand-painted body, and these are to be recommended for any similar head. They are far better than the unsupported head, and while the photograph does not show them up well, you can get the idea. If you cannot draw, perhaps you can get the bodies from some old lithographs.

Masks were placed over all the lights, facing toward the street. They also were used to bottom the cross banner at the rear of the lobby, while the designs for the cross and drop banners are Scanlon's own.

Dressing up the lobby to look like something big was a material aid in getting business. Lloyd supplies his own draw, but you have to properly advertise Lloyd to capitalize that drawing power to the full, and Scanlon has produced a very fine effect at a decidedly moderate cost.

Cohens and Kellys Sent Best Wishes

After spending some $75,000 remodeling the Rialto Theatre, Chattanooga, Tenn., it was reopened with new equipment even to a house record, for three days of The Cohens and Kellys gave a new figure to shoot at.

One of the things that helped W. S. Perutz get the record was a pair of three sheet boards carrying photographs and good luck telegrams from every member of the cast. Pat O'Malley wired: "May the Cohens and Kellys have a prosperous stay in Chattanooga —especially the Kellys.

Five thousand paper napkins in a popular restaurant helped put over the reopening, and 1,000 balloons were tossed into the street, half of which carried passes.

When the police finally got the streets cleared they solemnly promised Mr. Perutz a nice long visit to the rockpile if he did it again. Next time he will try something else for he does not want to precipitate another near riot, and more than one couple came to blows over a pass-ladened balloon.

Reciprocal

One of Frank J. Miller's best stunts for The Sea Beast at the Imperial Theatre, Augusta, Ga., cost him nothing. A commercial plane had come to town and Mr. Miller arranged to run a slide for a week, telling where the flying field was located in return for a large sign on the under side of the wings. The pilot also threw out 2,000 heralds, which gave Mr. Miller rather the best of it.

Used Twice

Using the Chaliapin record of the Volga Boat Song on the Orthopinic, F. W. Putnam, of the Colonial Theatre, Richmond, Va., not only used it during the De Mille film, but made it his overture, with the organ playing the accompaniment.

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., did the same thing with Killarney for The Little Irish Girl, using it at certain points in the film and with the orchestra as a prologue.

Slow Motion

Guy Kenimer has another new one for the Arcade Theatre, Jacksonville.

He bought one of the 24-sheet boards at the ball park and he sends a man out to put up the new paper during a game. The first sheet goes up when the game is called and the work is done so slowly that it is about the eighth inning when the last is slapped in place, with the result that the crowd's interest is held throughout the game.

Posted in advance, the crowd would give one look and forget it. Kenimer makes it stick.

A SIMPLE PERAMBULATOR FROM ST. PETERSBURG ON KIKI

The Plaza Theatre won the Floridans to the house with an effective and yet very simple float. The stripped chassis was apparently a regular part of the house outfit as it is often employed to advertise.

Burke Loses His Own Child to Stunt That's My Baby

Framed a Dog Story For That's My Baby

W. A. Burke, who does the publicity work for W. D. Sullivan, of the Rialto and American theatres, Butte, Mont., framed a peach for That's My Baby. It was an elaborate dog story leading up to an advertisement.

Exhibit one is a box about six inches single column telling that a lost child was discovered in the offices of the American theatre. Supposing that it was the child of some patron, a slide was flashed on the screen. When this brought no response, the child was turned over to the police.

The following day the newspapers carried a seven inch front page box telling the child was Mr. Burke's own baby. According to the ingenious explanation, Mrs. Burke had taken the youngster to the barber's and had left her in the office while she went shopping. Burke had not recognized his own clipped child and called the police.

The third morning the theatre took a four tens, reproducing the two stories and a picture of the child, with a humorous box from Burke admitting that he did not know his own offspring, but adding that this was not as bad as the situation created in That's My Baby, and urging the reader to see the picture "at least twice".

It looked like a clever adaptation of an accident instead of a careful plant: (a careful plant always does look like a real happening,) and the town laughed first at Burke and then at the picture.

It's a Pipe

It did not cost much to put over The Cohens and Kellys at the Broadway Theatre, Newburgh, N. Y.

Charles R. Hammerslough bought about 1,500 clay pipes and ticketed them with an advertisement for the picture. A local cigar store was glad to advertise free pipes in honor of the Kelly section, and advertise the picture as well. It put the house record $200 above the best previous high.

SPECIAL DOOR PANELS HELPED THE VOLGA BOATMAN

For the De Mille picture at the Orpheum Theatre, Chicago, the doors were frames for special panel paintings, with the regular Prodisco accessories in frames at the sides. It made a very showy flash.

A Simple Idea Was Wet Paint Winner

Getting a laugh was worth a lot of ticket sales to the Strand Theatre, Birmingham, Ala., on Wet Paint. And the laugh was easily achieved. Manager S. Dannenberg painted a park bench to suggest that a man and woman had been sitting on the newly painted surface. Set down in the lobby, it elicited a sympathetic grin from everyone, and since that was funny, it was figured the comedy must be funny, too.

To help along, a wire was strung across the lobby and hung with compoboard paint pots lettered for the title. The 24-sheet cutout of Griffith in overalls and high hat was hung by invisible wires to suggest that he was walking the wire. An electrically illuminated title hung close to the figure.

Every paint store in town gave a window to the picture and the Wet Paint doorknobs, which are one of the standard accessories on the picture, were used to very decided advantage.

Started a Scare To Sell Feature

Playing Sporting Life immediately after a big feature, Jack Gross, of the Crane Theatre, Carthage, Mo., figured that he would have to do something in a big way to get the money on this one after he had hammered on the other so heavily.

Straight advertising would not follow well on the special, so he decided to work up a scare, and he opened with a three fours headed in a gothic "Warning" that went clear across the space. In this "The Committee" announced that "a certain party in the moving picture business in Carthage" was about to import a string of English racers to compete with local horses and warned him against this action.

He was back with the same size display ad the following day, assuming himself to be the person mentioned and assuring the committee that he would have the horses in Sporting Life on the advertised days.

The next day, the opening day of the run, the Committee came back with renewed threats and Gross apparently countered with a throw-away card assuring the public that the horses would be there.

It all sounds a bit flimsy from this distance, but Gross writes that he had the town all stirred up and the citizens were guessing everything from the K.K.K. to the B'nai Brith. But they all came to the theatre to see what happened and all that happened was Sporting Life, which seemed to give the customers their money's worth.

Dumped the Load

Here's a good idea from the State Theatre, Uniontown, Pa. Twenty barrels were painted white and lettered in green with "Mike. A barrel of fun." These were loaded on a truck and carted about town as a perambulator.

That's good enough in itself, but the load was tricked to be dumped at the busiest corner about the time the noonday traffic was at its height and the barrels rolling all over the street completely tied up traffic and completely sold Mike.

A FINE LOBBY ON BROWN OF HARVARD FROM ASHEVILLE

C. B. Stiff put over the Metro-Goldwyn release with an exceptionally nice lobby with two crimson letters for his still frames. Marion Talley was a guest one night and told the reporters that she liked the play. That helped.

Montague Salmon Stages a Real Automobile Smash

A MACHINE GUN NEST FOR THE UNKNOWN SOLDIER
The Victoria Theatre, Philadelphia, put over the Prodisco release by building a sandbag nest in the lobby with dummy soldiers. The novelty attracted more than usual attention, and it was very easily framed up.

Stages Real Smash For Reckless Lady

There was nothing fake about the automobile smash Montague Salmon staged for The Reckless Lady at the Rialto theatre, Macon, Ga. He did not borrow a pair of wrecks to be deposited at some street intersection. The reckless lady rollers her own.

A garage loaned Salmon a pair of old Ford cars that had just about a mile apiece in their battered insides. He put a man in one and a woman in the other, and the latter car came down the street as recklessly as its mechanical rheumatism would permit and handed the other old timer a resounding slap on the radiator that put both cars out of business.

When the crowd started to gather they indulged in a talkfest in which the man emphasized the idea of reckless women and just before the rear fringe of the crowd started to walk out on the act two boys climbed to the tops of the cars and stretched a banner advertising the play.

It made a direct appeal to about a thousand persons and the rest of the town heard all about it.

Belle Bennett used to be in stock in Macon, and it was no trick at all to get the papers to play up her name and use a telegram supposed to have been sent by her to the Rialto urging everyone to contrast her stock work with this latest picture.

Getting Personal

Perhaps Montague Salmon meant nothing personal when he stationed a man in sailor dress in front of the Rialto theatre, Macon, Ga., but the sash reading "The Sea Beast" was hardly complimentary to the sailor, though it was not intended that way. It was just part of a nautical atmosphere that ranged all the way from paintings to the overture.

Some Bunch

Harry J. Gould, of the Palace theatre, Fort Worth, Texas, was one of those to use a stage wedding on Let's Get Married, but—

Gould tied up a newspaper to radio its request for a bride.

He got $2,000 worth of presents from the merchants and—

A six column story in the newspaper the day before the Dix opening as well as the radio publicity.

It's no wonder he needed the "P. R", instead of the "S. O. R.". If you don't know, the former initials mean police reserves.

M. A. Malaney Has a Pair of Jazzers

M. A. Malaney, of the Loew Theatres, Cleveland, pulled a pair of peaches recently.

His first was to turn a bunch of one-piece bathing beauties loose on the campus of the Western Reserve University to the great delight of the students. The girls wore sashes lettered for The Palm Beach Girl and were attended by a pair of cameramen who pretended to record their innocent sports.

The distressed neighbors called the police and the girls were arrested for obstructing traffic (which they most assuredly did), but were released without charges being preferred when they explained to the desk sergeant.

The stunt won a front page story with a couple of pictures in the illustrated section. It put over the Bebe Daniels picture at the Park Theatre to full houses.

Meanwhile Malaney had another girl lead a cinnamon bear through the streets of the downtown section. When the cops asked the why and wherefore she explained that she was advertising The Wilderness Woman, so they let it go at that and refrained from littering up the station house with more or less tame bears. That made more business for the State.

Hasn't Weakened

The Summons stunts has not lost any of its strength through having been on the shelf a few months. It was used by the Ephraim Theatre, Ephraim, Utah, on Madame Behave and worked as it always does.

The summons purported to have been issued from the court of "A. Crabb" and the complaint cited that "I. M. Jolley" caused "U. B. Brouch" to dislocate his funnybone laughing at the Christie comedy. This is one of the oldest and still one of the best surefires.

GIVING COHEN AND KELLY SEASONABLE LIDS
The State Theatre, Uniontown, Pa., persuaded the merchant next door to loan the Universal heroes new straw hats for the run. Cohen got a boy's size, but Kelly's came down to his neck. It got the ticket selling laugh.

Got a Negro Couple for His Wedding on Stage

Had Negro Couple For Stage Wedding

Stage weddings for marriage titles are not new, but Montagu Salmon, of the Rialto Theatre, Macon, Ga., put a new kink in the old film idea for Let's Get Married. He persuaded a negro couple to go through the ceremony on the Rialto stage, and he did it up brown, with banks of flowers, an orchestra and everything that would lend to the effect.

He was careful to preserve order and not permit the ceremony to be turned into a farce, and the packed house enjoyed the event hugely because of the novelty.

Down South it is not easy to get white couples for stage weddings, but the promise of a ring and a big ceremony before the white folks made it easy to persuade a negro pair, and there was less likelihood of a comeback.

The stunt gave him a hook-in on a jeweler and furniture dealer.

On the side he landed a banner over the front of the most exclusive hotel. It read: "Let's Get Married and spend our honeymoon here." It made almost as much of an impression as plastering a church, and helped to put the picture over to really big business.

Large Wires

Imitation telegrams are no novelties, but a wire addressed to "Mr. and Mrs. Everybody, St. Louis," was used by the Skouras Brothers to put over The Volga Boatman at the Missouri Theatre.

The blanks were 11 by 14 inches, and the novelty caused their retention where the ordinary sized blank would have been thrown down, possibly unread.

Walked a Die

Feeling that Red Dice would please his patrons, Frank J. Miller, of the Modjeska theatre, Augusta, Ga., made up a cubical framework covered with red cloth and spotted like an African golf ball. It was large enough to completely cover the one man motive power, and gauze over one of the spots enabled the perambulator to steer a safe course. It was an adaptation of the walking book that tolled a lot of extra money into the Modjeska.

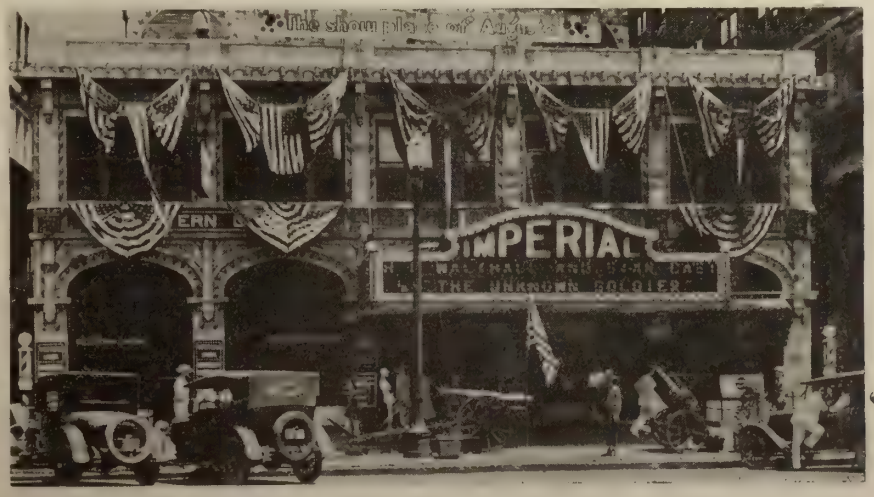
Thirty Reds

Gallion, Ohio, is not so large a place that it will support a heavy advertising campaign, but the Mystic Theatre managed to get thirty windows on The Phantom of the Opera through tying every important store in town to a display of red. Clothing and millinery were easy, and the drug store had a lot of red leather things, but the bakery came through with a large cake frosted in red.

Each showing was hooked to Phantom red and the showing of the feature.

A GOOD USE OF CUTOUTS FROM STEUBENVILLE, OHIO

The Strand Theatre made use of a number of special cutouts on Skinner's Dress Suit to supplement the regular frame material and the pennants. The star apparently rising through the sidewalk got attention.



PUTTING OVER THE UNKNOWN SOLDIER IN AUGUSTA, GA.

For the Producers Distributing Company release Frank J. Miller borrowed a cannon and mortar from the Legion, made a lavish display of flags and put an army recruiter in the lobby, with a special show to the Legion, the army and the vet hospital.

Paper Flowers Sold Rose of the World

Copying the Memorial Day poppies, P. D. Griffith, of the Criterion Theatre, Macon, Ga., made up several hundred crepe paper roses which were stripped for Rose of the World. They were so attractive that most recipients wore them and even where the tag was removed they still advertised the picture.

The construction is very simple. Petals are cut from crepe paper of the proper shade and about four are assembled in a group. A fine wire is wound around the lower edge and cut to leave about four inches for the stem.

A half-inch strip of green paper is pasted at one end and wound around the base of the rose and then continued down the wire, the end of the paper being held by turning the wire over.

The girl ushers can make them up in their spare time and attach the small streamers lettered with the title, the house and the playing dates. Get enough of these out and they will advertise to everyone and by changing the flower you can fit almost any botanical title.

Needed the Cops

Montague Salmon has no stage at the Rialto Theatre, Macon, Ga., but that did not prevent him from collecting on the Charleston craze. He built a portable stage in three sections that he can use again. Children competed in the afternoon and adults in the evening. Police had to be called to handle the mobs in the evening, and even then extra night shows were necessary. But the contest was well advertised in advance.

All children who presented their "promotion cards" in the public schools were admitted to The Rainmaker at the Hippodrome Theatre, Waco, Texas. It was J. P. Harrison's way of helping them celebrate.

Finds Brown Card Matches Bring Many Patrons

TWO STUNTS FROM THE IMPERIAL, ALLIANCE, NEB.
J. E. Hughes sent a tailor with a goat to a boy's prize fight for The Midshipman and on Brown of Harvard put out two men to tell that while Red Grange is good, Brown of Harvard is even better. Both stunts helped business.

Did It Up Brown For Harvard Play

Getting Brown of Harvard for his "Round Up Week" attraction inspired Charles F. Shire, of the Lincoln theatre, Lincoln, Neb., to a lot of extra hustle.

The round up is the local term for the college reunion period at the University of Nebraska, and Mr. Shire sent a personal letter to the presidents of all the sororities and clubs telling of the play and enclosing a pass. The result was a lot of special parties.

A special drop was painted for a prologue that was made up of local college songs and a little dancing, and the house was generously decorated with pennants and the college colors.

Special invitations were sent, (on brown cards,) to all Browns in the telephone book, enclosing a single pass, most of which brought several paid admissions.

For the transient trade 750 books of card matches were laid off to the commercial hotels, and the number of these books displayed while the holders bought tickets convince Mr. Shire that this form of advertising pays for hotel work.

Between the grads, the under graduates, the towners and the traveling salesmen, Brown went over to a splendid business.

Probably it would have been a reproach to the Paramount publicity department not to have thought of a padlock door knob for Padlocked, but not since the D. K. was invented has there been a title providing so appropriate a hanger. Not even the West paint signs come quite so close to being the last word.

Cleveland Keyed Up About Mabel's Room

When John F. Royal, of Keith's Palace Theatre, Cleveland, started on Up in Mabel's Room, he sent out one thousand keys with a perfumed note reading: "This is the key you wanted for Sunday night," and signed merely Mabel.

These letters were sent mostly to club lists, and some of them were later sent to the District Attorney by indignant wives, but the D. A. had one of his own and he just grinned, because he knew it was the key to Mabel's room.

To square possible victims of the stunt, the News carried a story under a large display head assuring jealous wives that if they found one of the notes in Hubby's pocket he was as innocent as could be, and while most of the recipients had enough sense to suppose it an advertising dodge, the story helped to get a laugh.

It did not hurt any that Marie Prevost was in town to help a local celebration.

Looking Backward

Making a play on the title, S. S. Oakley used a novel stunt for Behind the Front, which already had played one date in Lake Worth, Fla.

When it came to the Liberty theatre he put out a boy in an army uniform very much too large. This was put on backwards and the sign read: "Help me around to see Behind the Front at the Liberty theatre."

Let Them Finish

To get interest in Ella Cinders, John P. Read, of the New Theatre, Fort Smith, Ark., told the story of the play up to the court room episode and offered prizes for the most logical ending for the story. It was not required that the ending be true to the film. The prize went to the most original ending.

Even those who did not compete imagined an ending and saw the picture to see how close they had come to it.

C. T. Perrin donated the Sterling Theatre, Greely, Col., to the Chamber of Commerce for a reception to the new Summer School class at the university, and gave his full program. He lost one performance, but will get it back many times over before the Summer ends.

A NICE DISPLAY ON THE TORRENT FROM THE MELBA, DALLAS
This is evidently a special display idea from the Texas house, dressed for Ibanez' The Torrent. While a built-in display, it can be copied in compo board for any extra special display such as this.

The Guarded Film Cans Had a Real Excuse in China

Had a Real Excuse For Guarding Film

Generally when a film can is taken to a theatre under police escort it is an exploitation gesture. It looks impressive, but it doesn't mean anything in particular.

But K. C. Way, manager of the Universal office in Tientsin, China, has more of an excuse for pulling the stunt, since the dove of peace has been flying mighty high in the vicinity of Tientsin lately.

This was the reason why the authorities permitted him to cart the film of Phantom of the Opera with a guard of two swordsmen and a couple of concession police. That's Mr. Way in the picture riding the local equivalent of a taxicab. His is carrying an elephant gun. The banner announces that the Phantom will presently be seen at the Empire Theatre.

It's the same oll stunt, but it packed a mighty wallop in a city where they just smile indulgently when the guns go off.

HERE'S THE CHINESE VERSION OF THE GUARDED FILM

There was more excuse for a gunmen guard for Phantom of the Opera in Tientsin, for they are having a civil war, so K. C. Way, of the Universal exchange hired some gunmen to see that the film was not held for ransom.

Leased by C. & K.

A department store building in Altoona, Pa., that had stood vacant for a long time blossomed out lately with the announcement that Cohen & Kelly had taken over the building and would shortly open. It was a week before the hook in was made to other advertising and then Ray Brown posted a sign that Kelly & Cohen could not agree, but would endeaver to patch up their differences at the Star Theatre.

Mr. Brown pulled another good one when he announced that the Ringling show had skipped Altoona because they could not compete with the Universal picture.

Turning away 300 from a midnight matinee of The Bat, Harry J. Gould manager to get 1,700 into the Palace Theatre, Fort Worth, Texas. The turnaway came with the rest of the crowd the following days.

Handing to Harry

Although the Hand Harry a Laugh contest worked for Tramp, Tramp, Tramp has no more to do with the film than the flowers of Spring, the idea of handing a laugh to Harry Langdon seems to have appealed with peculiar force to theatregoers, and under the urge of promised passes this has done more to put over the Langdon comedy than any other one stunt. If you have the picture coming, use this no matter what else you do.

Made a Production With Special Drop

Putting on a negro jazz organization with The Old Army Game, Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., raised it to a "production" with the use of a drop showing the ends of two railway coaches with the windows cut away. A musician sat at each window and played the Railroad Blues, which took the act out of the straight full stage class. It was simple but it seemed to build up the number. The porter, seen in the vestibule, is the house page, who was put on to Charleston during the full stage section. The fact that everyone knew the pick by sight and generally by name gave him as much appeal as a professional would have made; perhaps more.

Kress got six nice window signs for his attraction in addition to what he did for the Fields film, and pulled down a nice profit on the extra investment.

He seems to have a permanent lease on the air in front of the theatre, for he uses a cross street banner for every attraction, and he generally does a lot in the lobby.

Kress is one of the graduates of the first Public School class, and a credit to his Alma Mater.

A NOVEL SETTING FOR AN ORCHESTRAL NUMBER FROM KRESS

Employing a negro jazz band at the Riviera Theatre, Knoxville, Tenn., Milton H. Kress used this drop for one of their numbers, The Railroad Blues. It doubled the value of what had been just an orchestra act.

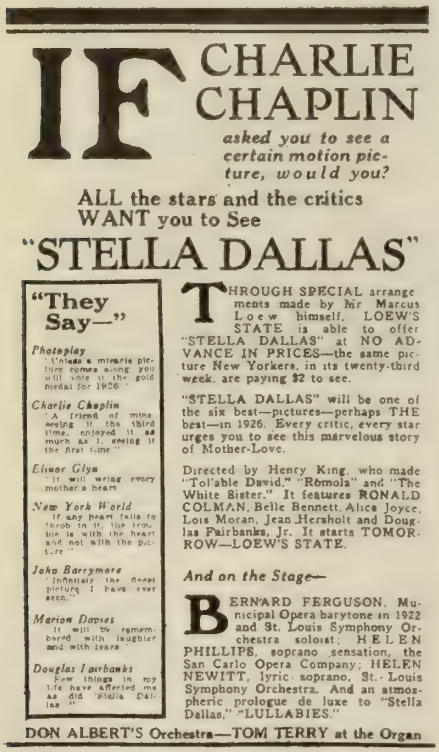
The first Jones to sign up with the Marines during the run of What Happened to Jones at the Palace Theatre, Toledo, O., was given a theatre party. In return the Marines donated the use of their A boards in their specifically preferred positions.

Local members of the Jones family were postcarded, and a sectional cut was used to give interest to a co-operative page.

Sells Stella Dallas Through Chaplin

Sells Stella Dallas With Chaplin's Name

Here is an adaptation of the New York campaign from the State Theatre, St. Louis, based on the star approvals of Stella Dallas. The topline is pretty certain to get full attention, and hold the reader to the argument.


IF CHARLIE CHAPLIN
asked you to see a certain motion picture, would you?
ALL the stars and the critics WANT you to See
"STELLA DALLAS"
"They Say—"
Photoplay
"Unless a miracle picture comes along you will vote it the gold medal for 1926."
Charlie Chaplin
"A friend of mine seeing it the third time, enjoyed it as much as I, seeing it the first time."
Elinor Glyn
"It will wring every mother's heart."
New York World
"If any heart fails to throb in it, the trouble is with the heart and not with the picture."
John Barrymore
"Definitely the finest picture I have ever seen."
Marion Davies
"It will be remembered with laughter and with tears."
Douglas Fairbanks
"Few things in my life have affected me as did 'Stella Dallas'."
THROUGH SPECIAL arrangements made by Mr. Marcus Loew himself, LOEW'S STATE is able to offer "STELLA DALLAS" at NO ADVANCE IN PRICES—the same picture New Yorkers, in its twenty-third week, are paying $2 to see.
"STELLA DALLAS" will be one of the six best—pictures—perhaps THE best—in 1926. Every critic, every star urges you to see this marvelous story of Mother-Love.
Directed by Henry King, who made "Tol'able David," "Romola" and "The White Sister." It features RONALD COLMAN, Belle Bennett, Alice Joyce, Lois Moran, Jean Hersholt and Douglas Fairbanks, Jr. It starts TOMORROW—LOEW'S STATE.
And on the Stage—
BERNARD FERGUSON, Municipal Opera barytone in 1922 and St. Louis Symphony Orchestra soloist; HELEN PHILLIPS, soprano sensation, the San Carlo Opera Company; HELEN NEWITT, lyric soprano, St. Louis Symphony Orchestra. And an atmospheric prologue de luxe to "Stella Dallas," "LULLABIES."
DON ALBERT'S Orchestra—TOM TERRY at the Organ

APPEALING THROUGH CHAPLIN

This space is about a two sevens, and is set in a face just off straight Roman, not too fancy to be illegible and yet not "just type." Most newspaper offers do not carry such a face, but it is handy where you can get it.

So far the type appeal seems to be better than cut work in doing the advance for Stella Dallas, and if you still have the play to come, you will do well to make use of the type ads found in the press book. So much may be said for the play that it is better to use type, particularly since all type is a novelty for most houses.

Too Much Boldface Is In This Layout

This is a fairly good space from Loew's Palace theatre, Washington, D. C., but down in the lower left there are too many lines of bold all capitals to make the best display. It looks too heavy and forbidding.

The space at the top and to the right is capital. The topline gets a chance to talk because it has nothing to fight, and the selling panel in the corner is backed up by the personal endorsement of the manager, set in italic just below the "college." This section of the space could not be improved.

But down below the title there are six lines of solid bold face with only a little space between the two three-line sections. Most readers will skip this portion. It looks

The Greatest College Drama Ever Made!
A whirlwind drama of strife and romance inside the walls of a famous University. A tale of conflicting hearts and heartbreaks of a fog-bound hero who won fame, honor, fame and his heart's love on the gridiron! A story that millions will see and acclaim!
METRO GOLDWYN MAYER PRESENTS
BROWN OF HARVARD
WILLIAM HAINES — MARY BRIAN
JACK PICKFORD — MARY ALDEN
FRANCIS X. BUSHMAN, JR.
ADDED PROGRAM HITS
GLENN TRYON COMEDY—"THE HUGBUG"
PATHE NEWSREEL—TOPICS OF THE DAY
TOM GANNON'S SYMPHONY ORCHESTRA
WEEK STARTING TODAY—SUNDAY APRIL 25
LOEW'S PALACE THEATER

TOO BRUNETTE

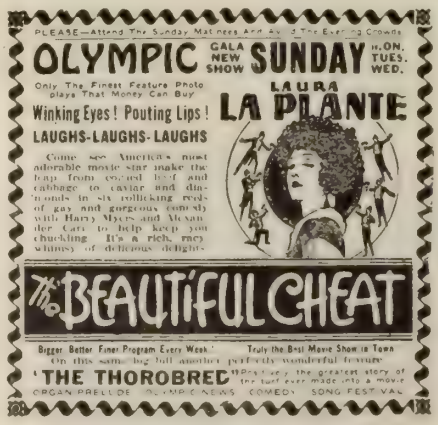
too uninviting. They do not have to read, so they will not, and the value of the names and the value of the added features are lost.

Since the upper panel probably already made the sale, this is no great loss in this particular instance, but it is poor layout on general principles and something you will do well to avoid.

Those are all machine lines and probably were stuffed in by the compositor to save himself trouble, but saving trouble for the compositor never yet helped the box office.

Uses Ample Copy Yet Little Space

Here is a two fours from the Olympic Theatre, Buffalo, that takes in about as much copy as the average three tens or better and yet does not suggest overcrowding, though there is little room to spare.


PLEASE—Attend The Sunday Matinees And Avoid The Evening Crowds
OLYMPIC GALA NEW SHOW SUNDAY TO-DAY, TUES. WED.
Only The Finest Feature Photo plays That Money Can Buy
Winking Eyes! Pouting Lips!
LAUGHS-LAUGHS-LAUGHS
LAURA LA PLANTE
Come see America's most adorable movie star make the leap from coconut heads and cabbage to caviar and diamonds in six rollicking reels of gay and gorgeous comedy with Harry Myers and Mcnamee Cats to help keep you chuckling. It's a rich, rare whimsy of delicious delight.
The BEAUTIFUL CHEAT
Bigger, Better, Finer Program Every Week! Truly the Best Movie Show in Town
"THE THOROBRED"
ORGAN PRELUDE OLYMPIC NEWS COMEDY SONG FEST VAN

MAKING THE MOST OF IT

Where other managers use from 18 to 36 point lines, J. B. Whitney uses twelves and eighteens, and gets the same relative effects. He uses a one column mat and a two column title plate, and that gives him room for ten lines of real sales talk and still a little space for a second feature.

Of course if this were made into a larger space there might be a little better chance of getting read, but not much for this space is kept free of a suggestion of crowding because of the relation of the lines, and most persons will not object to reading the smaller type faces since it has been made easy for them to read through the use of upper and lower case.

Mr. Whitney is a newcomer to this department, but a welcome one since he can so ably demonstrate the art of condensation.

Characteristic Cut Helps to Sell Brown

This three column cut does much to give atmosphere in the space of the Century theatre, Baltimore, for Brown of Harvard.

A SELLING OUT

The title sinks into the cut a trifle, but apart from this it is capital selling, and the Century simply backed up the appeal with a few lines of talk that perhaps would have been better in upper and lower case, particularly in that width. This would have cut down to three lines and would have permitted the lines to be leaded, which would greatly have improved their legibility.

But the space is commendably free from hand letering, and in general this makes a decidedly good display. Not all of this should go to the credit of the house, however, for the Baltimore Sun boasts one of the best theatrical advertising pages in the country because it has compositors who know how to achieve displays. Were it merely one house, it would be assumed that the house marked the space, but all of the displays are above the average.

Asked the Sheriff

Before The Pat opened in Los Angeles the town was teased with block 24-sheets reading: "Sheriff Prager. Get the Bat, dead

Plays Langdon Comedy Above a Feature

or alive!" Later, these were stripped with "Even more thrilling than the play" and "A laugh with every gasp."

Following this the general tone of the campaign was a dare to the many who had seen the stage play to identify the Bat in the picture form.

Type Is Better Than Cut Layout

Type does all the selling for Charles Ray in Paris at the Valentine theatre, Toledo, for the cuts are a ball and chain on the space. The big idea was to sell Ray as a man of fashion, in contrast to his usual type, but a poor cut makes him look more like an undertaker than a man-about-town, and the

DO YOU KNOW HIM "DRESSED UP?"
CHARLES RAY
PLAYS A SOPHISTICATED AMERICAN TOURIST IN
PARIS
WITH BEAUTIFUL
JOAN CRAWFORD
A Story of Underworld Thrills and a Glorious Pageant of Fashion. Riotous With Laughter and Hilarity!
"HOOKED AT THE ALTAR"
"Spotlight"
LOEW'S NEWS VIEWS MUSICAL INTERLUDE
STARTS TODAY
CONT 11 A M TO 11 P M SUN 1 TO 11 P M
LOEW'S VALENTINE
AFT.—15c; 25c
EVE.—25c; 40c

POOR CUT WORK

title plate is utterly impossible. The big idea of any display should be to put the title over at the first glance. Here you have to stop and puzzle it out if you are interested. Possibly the figures will hold your interest until you arrive at the fact that the white spaces are letters, but unless they get your interest, the title is a total loss. Were the cuts trusted to sell, this would be a waste of about 21 column inches, but the copy should sell better than usual, and may have saved the sales, for Ray in a new type should be interesting to those who follow the photoplays, and this is put over nicely with the top lines. The Valentine seems to alternate between the good and the bad. Their ads are either decidedly good or rather worse than poor. And they never seem to learn that a halftone cut is a poor gamble in Toledo. Hope seems to spring eternal without often being realized.

Gives Top Space to The Langdon Comedy

This is the upper half of one of Stanley Chambers' displays for the Miller Theatre, Wichita, Kans. It drops so far down the page that it cannot be reproduced in full, but this is the upper half and is given to the comedy instead of the dramatic feature.

There was a time when we used to use a lot of the Chambers' ads, but he took to going so far down the page that they used too much space. We have had to halve this to get it in. Chambers is still doing fine work, but he has to be handled in sections.

NOW!
Harry LANGDON
in
"Saturday Afternoon"
Saturday Afternoon Off, and hapless Harry returns to his "happy home." Oh! what a comedy! Harry's first three-reeler and the greatest laugh of his career!

ABOVE THE DRAMA

Probably he felt that the first three-reel comedy was worth more than the drama, so he put the best box office bet at the top, which naturally tickles the Pathe Exchange.

Just as a matter of fact we know a lot of comedies that bring in the money for weak five reelers, but few managers have the sagacity to play up the short above the multiple, even though it may be the better bet. Most managers seem to think they are radical if they gvie their comedies a halfway decent showing at the bottom of the space. We admire Mr. Chambers for his defiance of custom.

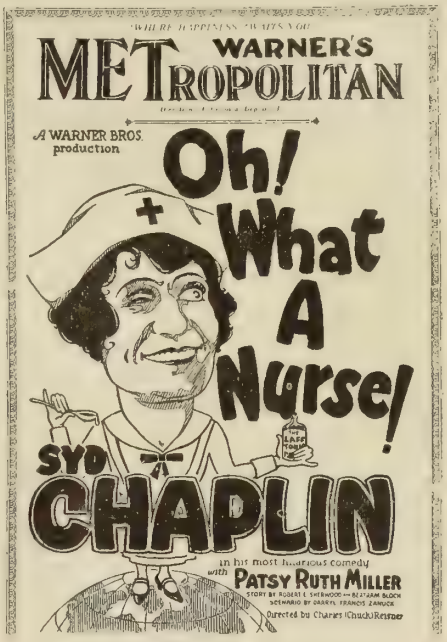
Plenty of White to Get a Good Display

This is only the upper portion of a display from Warners Metropolitan theatre, Baltimore, on Oh, What A Nurse. The lower third is merely a type arrangement that is not of particular interest.

The oustanding feature of this layout is a good proportion of white space to give full value to the title and star name. The Warner artist has refrained from stuffing every opening with a lot of non-essential small letters, with the result that the cut gets a chance to engage interest.

Syd Chaplin has passed the stage where he is merely Charlie's brother and is a star in his own right, as he should have been long ago, and this play-up will help to sell tickets.

It would be possible to notch this cut and add a lot of supposed sales talk in those inviting white spaces, but the Metropolitan has shown in the past that it knows the



PLENTY OF ROOM

value of white space, and it leaves this cut to work without handicap.

This space, by itself, is about a three nines, and the whole announcement is a bit too long to be "artistic" but not too long for the announcements to be made.

Another Boston Ad Gets Hand Letters

Here is a straight layout for Ben Hur at the Colonial Theatre, Boston, where there is absolutely no excuse for hand lettering, and yet, being Boston, the whole mess is laid in with a pen. There really should be some law against it.

You gasp-you thrill-you cheer as you see the daring Prince of Judah contest-lap by lap-that glorious Chariot Race and ride to victory in
BEN HUR
COLONIAL
THEATRE-BOSTON
T. B. LOTHIAN-Manager
TWICE DAILY
2:15 & 8:30
SUNDAYS at 8:30
PRICES
DAILY MATS 50¢ to $1
SAT. MATS. 50¢ to $1.50
NIGHTS 50¢ to $2.

BOSTON—OF COURSE

Now and then there comes a layout so involved that it pays to letter it rather than mortise, but here two notches would have given all that was needed to let in the type,

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

Associated Exhibitors

THE SKYROCKET. (7,350 feet). Star, Peggy Hopkins Joyce. A picture that was exploited to sell the exhibitor—a picture that did not make good on the screen. You can get them in the first show—through the notoriety of the star, and then you're all done. I had a fine matinee, and when they told the neighbors, the night attendance was pitiful. They got a far better price than the picture deserved here, and if you buy at that increased price look for a fine loss. Had I known then what I know now—I'd never have played it at all. I am not hammering this picture because I did poorly, for after a careful scrutiny of the product, I didn't blame my audience for not coming. Not even a program offering. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SKY ROCKET. (7,350 feet). Star, Peggy Hopkins Joyce. A flop at the box office Picture well received and well liked. Should please majority of any audience, as star's name should draw in most localities. Here she meant nothing. Fair tone, good appeal. Yes for Sunday, no as special. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

F. B. O.

COWBOY MUSKETEER. Star, Tom Tyler. Played to a fair sized attendance, with entire satisfaction. "The gang" is the hub of the whole show, and that fact should not be lost sight of in future productions. Most of the program westerns are very similar, but the addition of "the gang" to this cast adds a novelty touch that makes this series "different." Tone, O.K. General appeal. No for Sunday or special. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis. I. O. O. F. Hall (250 seats), Grand Gorge, New York.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This is a fair western picture. The prize fight in the last part is very exciting. This picture should please any Saturday night crowd. Tone, O.K. Appeal, eighty per cent. No for Sunday or special. Draw all classes, town 300. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

DRUSILLA WITH A MILLION. (7,301 feet)). Star cast with Mary Carr. This was a good show of its type. Did not draw at all well for us. We should have had a better crowd to see it. Lost money. Good tone and appeal. Special—not here. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

DRUSILLA WITH A MILLION. (7,301 feet. Star, Mary Carr. A good pieture of the type, but not the type that appeals to the masses. This class of picture has had its day. Young folks don't want it and not enough old folks to support a show. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. Town 3,600. Draw general type. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

FIGHTING BOOB. Star, Bob Custer.. O.K. A good western. Best thing Bob has done up to date. No for Sunday or special. Draw all classes, town 3,000. Admission 10-35. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

FIGHTING BOOB. Star, Bob Custer. Fast riding, hard-hitting Bob again pops the eye out of the bull's-eye. One of his best feature, and he played his part to perfection. Getting better all the time, and it is the prayer of all exhibitors that F. B. O. keeps him in fast moving westerns. Good paper. Tone, O.K. Strong appeal. Yes for Sunday, no as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING BOOB. Star, Bob Custer. As usual, Custer pleased with his great personality, and they are giving him real stories. Custer means money at the box office. Tone and appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE FIGHTING DEMON. (6 reels). Star, Richard Talmadge. Another good program from F. B. O. that went over good. Think everyone was well pleased. Buy this one and it will be good for a two nights run. Did more business the second night. F. B. O. is giving us good prints and first-class service. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

THE FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Talk about stunts. This is a live one. Only five reels, but fast ones, if your patrons want action. It takes "darn" good entertainment to please patrons these days. Nothing dry or drawn out goes here. Times have changed since we started in fifteen years ago. Tone, okay. Sunday, any day here. Special, no. Town less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

FLAMING WATERS. (6,951 feet). Star cast. A good picture. Fair business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FLAMING WATERS. (6,951 feet). Star cast. A very good picture that should please any type of patronage. Print good. Tone and appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

INFATUATION. Star, Corinne Griffith. Just a common program picture. Not much to it. Did a fair business for us on Sunday and Monday. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Small town and rural class town of 896. Admission 10-25. Mrs. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

IRENE. (8,400 feet). Star, Colleen Moore. I paid them a raise on this one after it was contracted for at a smaller figure. This picture is good, but it is overrated. It will get you the crowd all right, but you will hear some complaints. The picture is too long; it's a great style show and the colors were okay, but it will not please all classes. A Mitchell, Dixie Theatre, Russelville, Kentucky.

JOANNA. (7,900 feet). Star, Dorothy Mackaill. Good program picture. Well liked on account of the story. Nothing big. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

JUST SUPPOSE. (6,270 feet). Star, Richard Barthelmess. "Just suppose we walk out," said a patron—and several others walked out with him. Slow, draggy production that was painful, to say the least. Barthelmess hasn't made a good one for us since "Classmates" and we are laying off him on the next contract. This sort of picture explains why some people do not like the movies. Tone excellent. Appeal, none. Sunday, sure. Special, absolutely not. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KNOCKOUT. (7,452 feet). Star, Milton Sills. This is a dandy program picture and went over good. Think everyone was well pleased who saw it. Bought it right and made a little money on it. This picture should go over fine anywhere. Sills a good drawing card here. Tone, fine. Sunday, yes. Almost a special. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

LADY WHO LIED. Star, Virginia Valli. Can't give this picture much. One of the poorest First National pictures we have had in a long time. Doubtful tone. Sunday and special, no. Appeal, forty per cent. Small town and rural class town of 896. Admission 10-25. Mrs. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LIVE WIRE. (7,000 feet). Star, Johnny Hines. A fine program feature that was full of pep from start to finish. Comedy kept them laughing and Johnny's slide for life made 'em gasp. Tone and appeal O. K. Yes for Sunday, no as special Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. Fairly good picture that pleased a majority. Tom Mix is not the drawing card he used to be, since Billy Fox has dolled him up and put him in "Special Westerns." Paper fair, but the six sheet is misleading. Draw all sorts, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. Yes, sir, he cleaned up again and I guess he does the same for everybody else. Print good. Tone, okay. Sunday and special, no. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FAILURE. Star cast. An O'Henry story. These cannot be classed as comics, as there is not a good laugh in them, but they are good. Sunday, yes. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FIGHTING HEART. Star, George O'Brien. A real picture, with lots of heart interest and plenty of action. Perfect acting on the part of O'Brien and the supporting cast, and the direction was fine. A smooth-running, well-conected story that winds up with a whirlwind street fight that brought them to their feet. Hope Fox continues to keep George in "he-man" pictures and not make a

dude out of him like they have done with Tom Mix. Fine tone. Good appeal. Yes for Sunday and almost a special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING HEARTS. Star, George O'Brien. This is a good program action picture. Nothing more. The first fight is rather slow. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

THE FOOL. Star, Edmund Lowe. In my person estimation this is a wonderful picture; but I don't think that it is a picture that will make a universal hit. It seems to me that all religious pictures are the same—they don't go over. Tone, O. K. Appeal, a question. Yes for Sunday, nearly a special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THE FOOL. Edmund Lowe. Ran this for a church benefit and made them some money. It's a little long and draggy for good entertainment. Tone, good. Sunday or special, yes. Appeal, good. Town 571. Draw small town type. Admission 10-25. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

HAVOC. (9,283 feet). Star, George O'Brien. A very good picture, but did not bring out enough to pay for the rental price. Also had very warm weather. Print good. Tone, good. Sunday or special, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HAVOC. (9,283 feet). All star cast. This fine picture failed to ring the sale at the ticket window, although it seemed impossible to get them in. Those who did see it liked it. Rather drawn out. Cast very good and best war scenes I ever saw in one picture. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

Metro-Goldwyn

A SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. A real good picture with an unusual twist and a good star. Good entertainment. Tone, good. Sunday or special, no. Appeal, sixty per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

SUN UP. (5,819 feet). Star, Conrad Nagel. An absolute no good picture from start to finish. Everybody complained and was dissatisfied. Town 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

THE TORRENT. (6,769 feet). Star, Ricardo Cortez. A genuine flop at box office. Didn't take in film rental. These cosmopolitan productions are not what they are cracked up to be. Rental high. Sunday, yes. Special, no. Appeal, poor. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. This was very good. It was clever. All actors were good in their parts. Good comments. Tone, fair. Sunday or special, no. Appeal, sixty per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

Paramount

ADVENTURE. (6,002 feet). Star cast. Good program picture. Sunday, yes. Special, no. Appeal, ninety per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

ADVENTURE. (6,002 feet). Star cast. Good picture of the South Sea Islands. Well

Colleen Moore and Malcolm McGregor in the First National pepster, "It Must Be Love."

acted. Tone, fine. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

AIR MAIL. (6,976 feet). Stars, Warner Baxter and Billie Dove. Good picture showing the hardships of the U. S. Air Mail flyers. Tone, good. Sunday or special, no. Appeal, seventy per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

AMERICAN VENUS. (7,931 feet). Star, Esther Ralston, with Ford Sterling. One of the most entertaining pictures I ever ran. Technicolor scenes are wonderful. Nothing offensive, as advertising may lead you to believe. Tone, good. Sunday, no. Special, yes. Appeal, hundred per cent. Messrs. Werner and Schergens, Opera House, Tell City, Indiana.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. A very good Curwood story with plenty of action in it. We bucked a festival and a commencement, which spoiled our chances to make anything. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BEST PEOPLE. (5,700 feet). A good program picture and that is all that can be said for this one. Pleased my averago crowd, but failed to pull anything more. Appeal, 85 per cent. No as special. Admission 10-30. L. O Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

BEST PEOPLE. (5,700 feet). Stars, Warner Baxter and Esther Ralston. Very good picture. Nothing big, but very entertaining and some good comedy. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Messrs. Werner and Schergens, Opera House, Tell Ctiy, Indiana.

BLIND GODDESS. (7,343 feet). Star cast. Go after this big. Title doesn't mean much. but the picture has "guts"—holds them spellbound. Holt at his best. All star cast. Great tone and appeal. Yes for Sunday and special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,100 seats), Quincy, Illinois.

BLIND GODDESS. (7,343 feet). Star cast. Includes Jack Holt. Audience pleased a hundred per cent. Should go well with any audience where deep drama is appreciated. Business below mark, due to bad weather. Good tone and appeal. Yes for Sunday, no as special. Draw middle class. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. A weak Lloyd special. There are several laugh producing scenes but in a Lloyd one expects one continual laugh. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 3,800. Draw general class. Admission 10-25. Krieghbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

FORTY WINKS. (6,203 feet). Star, R. Griffith. A broad farce comedy, full of lively incidents with a star of the "Wallie Reid" type and as nimble-footed as a Fairbanks. A sort of "crazy" picture in the words of one of our patrons, but, withal, the kind that is refreshing an an antidote to westerns and heavy drama. Tone, okay. Sunday, yes. Special, no. Appeal, general. Town 300. Draw rural type. Admission 15-30; Specials 15-40. Chas. W. Lewis, I. O. O. F. Hall. (250 seats), Grand Gorge, New York.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. A dandy comedy. Above the average program picture. A very enjoyable picture Good tone and appeal. Sunday, yes, special, no. Draw small town and country class, town 1,000. Admision 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

GOLDEN BED. (8,384 feet). The picture is very good but the name is no good. Town 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre. (240 seats), Albany, Minnesota.

THE GOLDEN PRINCESS. (8,364 feet.) Star, Betty Bronson. A very fine show for a Saturday night Betty, my address for a photo is 44 South Main street. You certainly helped put this show across for us. Tone, good. Special, no. Appeal, good. Town 4,500. Draw better classes. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

GOLDEN PRINCESS. (8,364 feet). Star, Betty Bronson. A good western. Gave general satisfaction and some rated it as "exceptionally good.' Average attendance. Tone O. K. General appeal. Yes Sunday, no as special. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

GRAND DUCHESS AND THE WAITER. (6,324 feet). Adolphe Menjou. Well received and well liked. Personally could sit down and see it over again. A sure clean-up for theatres catering to high class audiences. Tone, good. Appeal, excellent. Sunday, yes. Special, no. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

RUNAWAY. (6,215 feet). Star, Clara Bow, A good outdoor picture that pleased. Clara Bow well liked and it made a good outdoor picture to show on Saturday. Will satisfy and do fair business. Tone, okay. Sunday, yes. Special, no Appeal, good. Town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

SEVEN KEYS TO BALDPATE. (6,048 feet). Star, Douglas McLean. It is a pretty good comedy but it did not draw big. It is not a money maker. Tone fair, Sunday, yes Special, no. Appeal, seventy per cent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

A SOCIAL CELEBRITY. (6,025 feet). Star, Adolphe Menjou. A barber shop comedy. Not as good as Grand Duchess and the Waiter. Title terrible for the small town exhibitor. Tone, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A SOCIAL CELEBRITY. (6,025 feet). Star, Adolphe Menjou. While the title seemed to be against this picture, yet by good exploitation we did average business. The picture is a clever comedy-drama which should please any audience. Chester Conklin should share honors with Menjou as he does a good part. L. H. Hepinger, Orpheum Theatre, (300 seats), Charion, Pennsylvania.

Producers Dist. Corp.

MILLION DOLLAR HANDICAP. (6,095 feet). Star cast. This is an excellent race track drama that pleased my fans. However, not a big picture but you won't go wrong on this subject unless you promise

them the moon. Special, no. Appeal, one nundred per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MILLION DOLLAR HANDICAP. (6,095 feet). Star, Vera Reynolds. Vera, very charming. She is a real little star and if played properly will prove an attraction. Directors, take notice; look this picture over and learn how to direct. This is a sample of real direction and could be used as a model for 90 per cent of you fellows. Town 3,600. Draw general type. Admission 10-20. W. A. Clark, Sr., Castle Theatre, (400 seats), Havana, Illinois.

PHANTOM OF THE FOREST. Star, Thunder. A good dog picture and does his work like a real actor. Cast not so good. Tone, good. Sunday, yes. Special, no. Appeal, good. City 13,500. Draw working class. Admission 10 and 15. G. M. Bartling. Favorite Theatre, (158 seats), Piqua, Ohio.

SILENCE. (7,515 feet). Star, H. B. Warner. An excellent picture. H. B. Warner, in our opinion, holds the male screen honors. Tone, okay. Sunday, okay. Special, no. Appeal, excellent. Town 3,800. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

SIMON THE JESTER. Star cast. A darn good picture, but a darn poor title and it failed to draw for that reason. Print good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SIMON THE JESTER. (6,168 feet). Star, Eugene O'Brien. Very good program picture. Will please for Sunday. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Messrs. Werner & Schergens, Opera House, Tell City, Indiana.

United Artists

DON Q, SON OF ZORRO. Star, Douglas Fairbanks. The usual Doug type of picture which means very good. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 500. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre, (250 seats), La Jara, Colorado.

DON Q, SON OF ZORRO. (11 reels). Star, Douglas Fairbanks. This production pleased our audience ninety per cent. It is something different. Lots of action; full of pep. Poor advertising though. Doug's name was the only pull to it. Tone, okay. Sunday, yes. Special, yes. Appeal, ninety per cent. Town less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre, (250 seats), Cloverdale, California.

THE EAGLE. (4,754 feet). Star, Rudolph Valentino. The best picture with Rudy in a long time. We struck an awful thunder shower the second day which spoiled our attendance. Good print. Tone, good. Special, maybe? Appeal, good. Town 4,500. Draw better class. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

Universal

GAIETY GIRL. (7,414 feet). Star cast. A picture that is all to the good. Not a big special but it will please them. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.

HIS PEOPLE. Star, Rudolph Schildkraut. Now, boys, here is a real picture. A domestic drama that gets under your skin. It really entertains. Don't be afraid to book it. It's all there. Had a good crowd and looked them square in the eye when they went out. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, (490 seats), David City, Nebraska.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. This is a dandy picture and will bring a few laughs. The ending is very exciting and will keep your audience holding their breath. The baseball part is very good and will bring several laughs. Tone, O. K. Appeal eighty-five per cent. No for Sunday or special. Draw all classes, town 300. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

One way you see Art Acord in Universal's "Low Luck."

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. One of Gibson's excellent comedy dramas. This is not a western, but a baseball show and he certainly gets away with it fine. Grab it. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 1,800 . Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

HOME MAKER. Star, Alice Joyce. Most interesting domestic drama and one that causes comment from the audience. It leaves a big question open for discussion. Alice Joyce was particularly good and the story was worth while all the time it was on the screen. Drew fair business. Draw general class, city 15,000. Admission 40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

HURRICANE KID. Star, Hoot Gibson. Good Western; plenty of action and for those who like Hoot Gibson, a treat. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 600. Draw small towners and farmers. Admission 10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. This is a dandy program picture. It made them laugh from start to finish. Book this picture and give them a good laugh; and be sure and advertise it good. Tone O. K. Appeal 95 per cent. Yes for Sunday or as special. Draw all classes, town 300. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. Good comedy. Old, but a good one. If you have not played it do so, you won't be sorry. Tone, good. Sunday or special, yes. Appeal, good. Town 600. Draw small towners and farmers. Admission 10-20-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. On account of large numbers having read the book here we had a nice turnout on this picture and our audience was well pleased. Tone, okay. Sunday, any day. Special, no. Town less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre, (250 seats), Cloverdale, California.

LITTLE GIANT. Star, Glen Hunter. About as weak as they can make them. Special, no. Appeal, none. City 10,000. Admission 10-20. and 30. W. E. Field, Rylander Theatre, (800 seats), Americus, Georgia.

THE MAN IN BLUE. (5,269 feet). Stars, Herbert Rawlinson and Madge Bellamy. A good picture for any house. Acting of all the performers was excellent, making a well balanced cast. Moral tone good. Suitable for Sunday. Special, no. Appeal, eighty-five per cent. Draw all calsses. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

OH, DOCTOR. (6,507 feet). Star, Reginald Denny. A good comedy drama. I do not think it is as good as some of his others, but it is alright. Sunday or special, no. Appeal, eighty-five per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.

OUTSIDE THE LAW. (8,000 feet). Star, Lon Chaney. It is a dandy picture. It sure will help your box office receipts if advertised right. Chaney takes a good double part in this picture. Tone, good. Sunday, no. Special, yes. Appeal, eighty-five per cent. Town 3,000. Draw working class. Admission 10-25. C. N. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

RIDIN' THUNDER. Star, Jack Hoxie. Very, very good. Good tone. Appeal a hundred per cent. No for Sunday or special. J. J. Parker, Cozy Theatre, Merom, Indiana.

ROLLING HOME. (6,531 feet). Star, Reginald Denny. Very good. Denny will mean something if he keeps up the good pace. Tone, okay. Sunday or special yes. Appeal, good. Town 9,000. Draw average type. Admission 10-20. Jos. S. Rapalus, Majestic Theatre, (800 seats), Easthampton, Massachusetts.

ROLLING HOME. (6,831 feet). Star, Reginald Denny. This is too long and drawn out, and the situations are impossible. Fair comedy but eight reels of repetition is too much and this is another star you are asked to mortgage your theatre for. Good tone. Fair appeal. Yes for Sunday, no as special. Draw miner and railroad class. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

SADDLE HAWK. (4,419 feet). Star, Hoot Gibson. This picture is one of Hoot's good ones. J. J. Parker, Cozy Theatre, Merom, Indiana.

Warner Bros.

HOGAN'S ALLEY. Star, Monte Blue. A trade magazine critic, a few months ago, called this a trashy production, not fit for the better class of theatres; but we found this little feature to be a really fine piece of film entertainment with a good story and lots of action. Not a single walkout, and all who saw it praised it. Good paper. Tone, O. K. Strong appeal. Yes for Sunday, no as special. Draw all sorts, town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KISS ME AGAIN. (6,722 feet). Star cast. Due to heavy rains had poor success with this one, but those who saw it had nothing but praise for it. I would say a good one. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

SILKEN SHACKLES. (6,061 feet) . Star, Irene Rich. Very good—for highbrows only. Be sure to balance program with something to attract middle class, this will not be appreciated by all. Business below mark; believe due to hot weather. Tone and appeal good. Sunday or special, no. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

TRACKED IN THE SNOW COUNTRY. (7,500 feet). Star, Rin-Tin-Tin. A very good picture. Tone and appeal good. Yes for Sunday, no as special. Draw merchants-farming classes, widely scattered, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EXHIBITORS

Be sure to send in reports on how the picture goes during the summer months. Your opinions help other showmen. We want all the reports you can send.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

The genial Gene Tunney arrives in New York City with the negative of his first screen effort, "The Fighting Marine," the Pathe Serial.

"Famous Melody Series" Booked

Pathe reports that the Newman, a first-run Publix house in Kansas City, Mo., has booked the entire "Famous Melody Series" of novelty single reel subjects, featuring Peggy Shaw and produced by James Fitzpatrick.

The Newman has already presented its first "Famous Melody" subject and gave it an elaborate musical accompaniment. Hugo Riesenfeld, it will be recalled, prepared special scores for each of the novel series in co-operation with Fitzpatrick.

Each of these Pathe short features is being played for a full week at the Newman.

Duncan Books Red Seal

The Duncan Theatre of New Jersey has booked Red Seal's entire product for the coming season.

In "Shivering Spooks" Pathe's tiny stars of "Our Gang" have a funny film that ranks with the best directing Gowan has done.

Marshall Discusses Comedy Players

"Certainly we have names in comedies," said George Marshall, supervisor of Fox Films comedies, when questioned at the West Coast Studio concerning the adaptability of motion picture actors for both dramatic and comedy productions. "Quite often I hear someone say: 'Oh, comedy! Well, you don't need much of a name for that. Comedy takes care of itself.'

"Nothing could be wider of the mark. I think comedy, the best possible training for dramatic work, has played a most prominent part in the making of world-renowned stars.

"In comedy, one not only needs a name, but one must have marked ability. Earle Foxe, who won an international reputation in our Van Bibber series with Florence Gilbert, is a case in point. Foxe, who can do highly dramatic work as well as the finest sort of situation comedies, is one of the most versatile actors in Shadowland. We frequently switch him from comedy to more pretentious things, but as often as not he appears in a riproaring success such as Fox Films version of 'A Trip to Chinatown.'"

Mr. Marshall pointed out that many actors are so versatile that they can fill any role assigned them with the greatest ease. He continued:

"But because they happen to have made their reputation as comedians and comediennes doesn't necessarily mean that they have no dramatic ability. Often we are forced to set aside the comedy schedule in order that one of our players may be loaned to the dramatic production.

"The 'Helen and Warren' series have been held up considerably on this account. Kathryn Perry established herself so firmly as the typical American bride in this series that when the time came to make 'The First Year,' Frank Borzage could visualize no one else in the part, so Miss Perry stopped being Mrs. Warren long enough to play the leading feminine role in that production. Earle Foxe had the leading role in 'Wages for Wives.' He played a very prominent part opposite Zasu Pitts. His teammate, Miss Gilbert, goes in for sympathetic parts when she steps out of the Van Bibbers. In the 'Johnstown Flood,' directed by Irving Cummings, she had the leading feminine role, and in 'The Return of Peter Grimm' with Victor Schertzinger directing, she is called upon to do some very emotional acting. Besides these two parts she has played Western leads opposite Buck Jones.

"Arthur Housman is another versatile member of the comedy staff. He was a very convincing villain in 'Thunder Mountain,' a villain with a comedy turn in 'Early to Wed' and a spoiled invalid in 'The Midnight Kiss.'

"These are just a few examples. Going right down the list including the youngsters, Gene Cameron, Gladys McConnell, Reata Hoyt, and even little Jerry Madden. All of which goes to show that those who act in the two-reelers have just as much dramatic ability in most cases as the players in featured dramatic productions. I heartily agree with the critic who maintained that while practically any comedian could do emotional stuff, not every actor, no matter how great, could put over comedy situations."

Dempsey-Tunney Fight Aids Serial

The signing by Tex Rickard of Gene Tunney and Jack Dempsey to battle for the heavyweight championship of the world next month adds greatly to the box-office value of Tunney's new Pathe-serial, "The Fighting Marine," released September 12, but which will also be available for special pre-release runs by exhibitors who want to cash in right away in the vast volume of newspaper and news film publicity being accorded the leading contender for the heavyweight crown.

In assigning Frank Leon Smith, serial editor, to write a special story for Tunney's screen debut, Pathe instructed him to prepare a vehicle for the ex-marine that would give full play to his past experiences and fame as a fair fighter in the trench and the roped arena. The title, "The Fighting Marine" suggests that Smith followed his orders to the letter and the completed film attests to the wisdom of the Pathe idea in giving Tunney this type of vehicle.

Lupino Lane is an Educational comedy star, who, having completed his theatre engagements in England, is returning to Hollywood—and work.

Lupino Lane On Way to America

Lupino Lane, Educational star, who has been in London appearing in one of the season's most successful revues since December, 1925, sailed from England July 24 for the United States. Following a brief visit in New York City he will return to Hollywood, where he will start work immediately on the first of six two-reel comedies he is under contract to make for Educational Film Exchanges, Inc., during the 1926-27 season. His comedies of the past season were outstanding comedy hits of the year.

"Should Husbands Pay"

"Should Husbands Pay" is a two-reel Hal Roach comedy starring James Finlayson, for Pathe release.

Jimmie Adams and Charlotte Merriam, of the Christie-Educational list of comedy stars, are doing a "Movieland Puzzle" of "Big Boy," the little Educational star.

Madeline Hurlock, who became famous for her work in support of Mack Sennett's Comedies, has been rewarded by being elevated, by Mr. Sennett, to be a full-fledged star.

Vernon Comedy Completed

Bobby Vernon's initial completed comedy on Educational's 1926-27 schedule, "Dummy Love," has been completed and will be ready for release the middle of August. Bobby has the role of the love-stricken young man just out of college. In addition to Bobby Vernon, Jack Duffy, who does some of the finest work of his comedy career; Frances Lee, who again is leading lady for Bobby; Thelma Daniels, a new beauty from vaudeville, and Eddie Baker are featured in the cast.

Schine Books Red Seal

Harry Bernstein, general sales manager for Red Seal Pictures, announces that the Schine Theatre Circuit has booked Red Seal's entire product

Max's Mother Goose

"All the King's Horses and All the King's Men" were used in exterior shots for the fifth "Carrie of the Chorus" comedy, at Valhalla, N. Y., last week. The horses and riders were hired from the King Livery in the small village, Max Fleischer, head of Red Seal, explained.

Allene Ray and Walter Miller are "roughing it" about breakfast time, in Episode Six of "Snowed In," the Patheserial made up near the North Pole.

Vacation In Mack Sennett Studios

With the closing of the Mack Sennett studios for the summer vacation period, many Pathecomedy films have been completed, and offer a diversified "hot weather" diet for motion picture fans, and theatre box-offices alike. Prior to the closing down of the Sennett studios, Clarence Hennecke and Earl Rodney, formerly active members of the Sennett story staff, finished their first co-directing vehicle, a "Smith Family" comedy, with Raymond McKee, Ruth Hiatt and Mary Ann Jackson in the featured roles. Both Rodney and Hennecke were independent comedy directors before their affiliation with Mack Sennett. Alf Goulding, assisted by Harry Connett, completed Ben Turpin's newest comedy. In this offering Turpin is supported by Ruth Taylor, Thelma Hill, Marvin Lobach, Barney Hellum and Andy Clyde. Madeline Hurlock appears as a pseudo-Russian Countess in her first feature comedy for Sennett, completed under the direction of Eddie Cline and Joe Berdeaux.

Other Mack Sennett comedy pictures about to be released are, "a Smith Family," domestic number directed by Alf Goulding; Ben Turpin comedy, titled "A Harem Knight," filmed under the direction of Gil Pratt, with Madeline Hurlock enacting the leading feminine role; an Alice Day offering based on the adventures of a plumber's daughter, and two Mack Sennett all-star comedies in which Billy Bevan portrays the featured roles.

The Sennett stars and players now enjoying the summer vacation are, Alice Day, Ben Turpin, Johnny Burke, Madeline Hurlock, Raymond McKee, Danny O'Shea, Eddie Quillan, Vernon Dent, Ruth Hiatt, Billy Bevan, Thelma Hill, Mary Ann Jackson, Ruth Taylor, Alma Bennett, William McCall, Dave Morris, William S. Blystone, Andy Clyde, Joe Young, Mildred June, Marvin Lobach, Barney Hellum and the bathing girls.

Kinograms Shows Cable Being Laid

On the sixtieth anniversary of the laying of the first Atlantic cable by the Great Eastern, Kinograms, the news reel released by Educational Film Exchanges, Inc., is presenting exclusive pictures showing the placing of the fastest cable ever installed between the shores of England and America.

The pictures are replete with adventure, the tang of the sea and an atmosphere of romance that makes them different from anything of the kind ever before shown in a news reel. Kinograms' editors call the picture a feature in tabloid, containing as it does every essential element of entertainment value desired by movie-goers.

The cable cost $3,500,000 and is 2,500 miles in length. It was constructed in England from formulas furnished by American engineers. This gigantic strand of wire cable was laid by the cable ship Colonia, from Penzance, England, to Bay Roberts, Newfoundland, on a trip beset with danger and hardships. Eight times during the voyage the cable had to be cut and buoyed up while the ship rode out a storm. The news reel pictures show exactly how the cable is laid from start to finish.

The picture was especially photographed for Kinograms under the supervision of Charles W. Barrell.

"Reelview" Edited By Beth Brown

Miss Beth Brown, film editor and titler of Red Seal, has just completed editing and titling the newest "Reelview," which will be released as Issue K. This new film was "shot" at Ellis Island, New York's East Side, Broadway and other sections of the city. This latest Reelview is an interesting study of the emigrants upon arrival in America, depicting the things they do and the places they invariably go to.

Since the completion of this new "reelview," Miss Brown has begun work on an original idea of her own, in which she is assembling various scenic shots taken from many films, in which crowds of people are included.

This film, when complete, will represent over a year's collecting of odd bits of film, "shot" in different parts of the world and suited for this purpose, for which Miss Brown has been searching. In the completed work, she will include a film study of an Arab chieftain and will explain the facial characteristics of this race, with the analysis of the same.

This new novelty, which has not been named. as yet, will be distributed by Red Seal.

The "Million Dollar Smile" of Fred Humes, the Universal star, will soon be seen in "The Yellow Back," directed by Del Andrews.

Locations For "Devil Horse"

Since the completion of "The Devil Horse," Hal Roach's Pathe feature starring Rex, king of wild horses, made at the Crow Reservation in Montana, eleven chambers of commerce or similar organizations in western towns have written to the Roach studies and Fred Jackman, director, asking if it is possible for the next picture with Rex to be made in their localities. The next picture probably will not be started before September.

Wanda Wiley, world famous Universal comedy star, has no difficulty in holding this door against four of her fun-making associates in a ripping comedy fostered by the distinguished Stern Brothers for Universal release. Wanda has a film following all her own.

Charley Chase, the Hal Roach star in Pathe Comedies, sketches Paul Terry, cartoonist of "Aesop's Film Fables"—while Paul sketches Charley!

Supreme Court Throws Case Out

Justice William Harmon Black, in the Supreme Court, New York City, denied on July 27 the motion made by Irwin R. Franklyn to enjoin Irwin Classics, Inc., and Red Seal Pictures from producing "Carrie of the Chorus."

This decision was made after argument by counsel for both sides and after reading the twenty-eight-page affidavit submitted by Mr. Franklyn in support of his motion.

Nathan Lieberman was counsel for Franklyn and Morris Finklestein for Irwin Classics and Red Seal Pictures.

The case was brought into court about a month ago when papers were served on Max Fleischer, president of both of the above-named companies. The production on "Carrie of the Chorus" was not discontinued, however, pending the action of the court.

Newman's "Record" Premiere

Frank L. Newman, managing director of the Metropolitan, Los Angeles, staged a premiere for "Hoboken to Hollywood," the Mack Sennett-Pathe comedy, when more than twenty Sennett stars and featured players appeared on the stage at one time. This is said to be a record.

Red Seal Bookings

Marty Soloman, manager of Red Seal's New York Exchange, is a busy person these days. From his office comes the announcement that he has closed with the Rosensweig and Katz Circuit for the showing in Brooklyn of Red Seal's entire output for 1926-27.

"'Morning, Judge!'"

Fred V. Greene, production head of Red Seal Pictures, and Ed Livingston, publicity director, are at work on the press-book for the first of the "Carrie of the Chorus" series of comedies, whose title for release will be "'Morning, Judge."

Publix Houses In South Get "U" Shorts

An arrangement was arrived at least week between the Universal Pictures Corporation and the Publix Theatres whereby Publix houses in forty or more cities and towns in the South will get the entire Universal Short product for the coming year.

The agreement gives Universal a far better representation in the South for its short product than ever before, and gives to the Publix houses the first-run rights on such outstanding pictures as the new Buster Brown Comedies, "The Newlyweds and Their Baby" series of two-reelers, the "Let George Do It" comedies and other high-grade Universal Shorts.

Ralph W. B. Williams, sales director for Universal's Southern Division, assisted by Julius Singer, Universal Short Product Sales Manager, closed the proposition with D. J. Chatkin, Short Subject buyer for the Publix houses.

In addition to the comedies noted in the foregoing, the arrangement includes the five new Universal serials, the new Gumps Comedies, the two-reel Western Mustang dramas being made by Universal, 52 one-reel Bluebird comedies, and the International Newsreel, which is releasd by Universal.

There are few spots anywhere in God's world so attractive as those the traveller finds in dreamy Holland. In "Tulip Time," Cranfield and Clarke have a short feature replete with scenes showing some of the beauties in the Netherlands.

"Safe Haven" Booked for Colony

The first of the series of short film subjects, scheduled for production by Leonard L. Mitchell and George H. Morris during 1926-27, will make its debut at the Colony Theatre, New York, the week beginning Saturday, August 14th. This picture, "Safe Haven," has as its theme the passing of the romantic old sailing ships and the men who manned them and who laid the foundations of the American merchant marine of today.

Many of the scenes in "Safe Haven" were made at sea and along the Atlantic Coast. One entire sequence shows the daily existence of the "ancient mariners" who live within the unusual institution devoted to their care which Captain Robert Richard Randall founded on Staten Island.

"Safe Haven" will be presented at the Colony in conjunction with the return to Broadway of Universal's "The Flaming Frontier."

Universal Serials Being Novelized

"Whispering Smith Rides" and "The Riddle Rider" are soon to be new fiction characters as well as screen heroes, according to William Lord Wright, supervisor of serials and Westerns for Universal. Frank Spearman, who created "Whispering Smith," is at work on his novel. It will be published following the release of the chapter play which features Wallace McDonald, supported by Rose Blossom and J. P. McGowan.

Arthur B. Reeve is working on the novelization of his Riddle Rider stories, which have been transferred to the screen, with William Desmond in the starring role. "The Return of the Riddle Rider" is Desmond's second portrayal of this character.

Lige Conley maintains his shrapnel tempo (as is his custom) in his current Educational comedy "Who's My Wife?"

Brooklyn Strand Books "Newlyweds"

Arrangements were recently completed by the Brooklyn Mark Strand for showing "Snookum's Tooth," first of "The Newlyweds and Their Baby" comedies being made by the Stern Brothers for Universal release. The two-reeler will be shown during the week of August 7th. This comedy had its world premiere several weeks ago in the Warner Theatre, New York City, and was accorded great praise by the press and public.

Plan Premiere For McManus

Arrangements are being perfected for a premiere of one or more of the McManus-Stern Brothers comedies in one of the big Los Angeles houses, at which Geoge McManus, the cartoonist, will make a personal appearance. He will supplement this appearance with a few rapid sketches made on the stage for the amusement of the first nighters.

Gus Soloman Promoted

Gus Soloman, special representative for Red Seal Pictures, was tendered a dinner at the Astor Hotel on Thursday night, preparatory to his departure for a six months' trip which will take him to the coast and back. The dinner was attended by Max Fleischer, president of Red Seal Pictures; Fred V. Greene, Jr., Morris Finklestein, Marty Soloman, Harry Bernstein, executives of Red Seal, among others. Soloman has been promoted to the position of assistant general manager of the sales department of Red Seal.

Mong in Comedies

William V. Mong, always a tripping fine actor in feature pictures, is one of the supporting cast in Charley Chase's "Crazy Like a Fox," a Hal Roach-Pathe comedy in two reels.

Reviews of Little Pictures with a Big Punch

"Wide Open Faces"

(Universal—One Reel)

This Charles Puffy Comedy is a burlesque western satirizing the expression "wide open spaces." The women chase all the men out of town but his sweetheart seeks to save Puffy, the sheriff. Puffy defeats an "Indian" attack and the women realize that the men are some good. It develops that the "Indians" are the women's husbands. Dick Smith, pictured here, directed this comedy which has a number of amusing moments.—**C. S. Sewell.**

"Searchlight"

(Red Seal—One Reel)

THERE are two sections in Issue H of this series. One shows atmospheric experiments illustrating the various properties of the air under various conditions, while the other presents views of bird farms showing the raising of turkeys, pigeons, chickens, etc.—**C. S. Sewell.**

"Hello Lafayette"

(Fox—Two Reels)

Ernie Shields has the leading role in this Imperial Comedy which deals with a fish-taster's experience in the world war. There is a good gag where the recruits are blown in by the draft and another one in which Ernie falls and dreams the spirit of the fish comes to aid him and grant his wishes. Several of the situations are novel and good for a lot of laughs.—**C. S. Sewell.**

"Venus of Venice"

(Pathe—One Reel)

Paul Terry's latest amusing cartoon shows a lady mouse kidnapped by a bandit cat and spirited away in a gondola. Her mouse sweetie knocked cuckoo, lands at the bottom of the ocean, but an octopus comes to his rescue and the mouse gets his girl back.—**C. S. Sewell.**

"Wedding Daze"

(F. B. O.—Two Reels)

Fatty Alexander as a hotel owner, Lois Boyd as his wealthy niece, the two other fay men as porters and a villain who is after the girl's money furnish the fun here. The action is fast slapstick and much of it is based on continual falls of the four men down the elevator shaft, with a flivver chase at the finish. Will appeal to those who enjoy rough and tumble comedy.—**C. S. Sewell.**

"Putting on Dog"

(Fox—749 Feet)

DOGS as society pets furnish the subject of this Variety and there are interesting shots that will appeal especially to lovers of dogs, showing a number of kinds comprising the canine social register, including collies, wire-haired fox terriers, Scotch terriers, St. Bernards, Schnausers and Chows, also hunting dogs such as hounds, pointers and setters.—**C. S. Sewell.**

Solid Gold

(Educational—Two Reels)

The background for this Jack White comedy is a mine where gold is mined like coal. A telegram exposes the story—"There is gold missing. We don't suspect you altogether—but fun's fun. Stop the leak or get out." The subject is plentifully sprinkled with gags, most of them familiar. The best is when Lige gets a ride all through the what-is-it. It looks like a stone crusher and treats Lige like one. The action is fast. Players are Lige Conley, Estelle Bradley, Otto Fries, pictured here, Jack Lloyd and Clem Beauchamp.—**Sumner Smith.**

"Alice Be Good"

(Pathe—Two Reels)

Alice Day is starred in this comedy, with Eddie Quillan, shown in cut and Ruth Taylor in the cast. The quartette go to a forbidden dance palace and Alice's father follows. What he does to them, especially Alice, is a plenty, for they have "swiped" and ruined his new flivver. The type of humor in these Alice Day comedies is along somewhat different lines and they are thoroughly amusing.—**C. S. Sewell.**

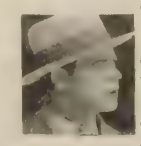
"Song Car-Tune"

(Red Seal—One Reel)

IN line with what appears to be the new policy, a verse of the old song "Mother, Mother, Pin a Rose on Me" is presented and then a parody with reference to the modern flappers' hose is offered with a cartoon chorus which is amusing. This innovation is an improvement on the previous method and jazzes up the series.—**C. S. Sewell.**

"Vamping Babies"

(F. B. O.—Two Reels)



Lewis Sargent of "Huckleberry Finn" fame, now grown up, and Alice Ardell are the principal players in this Standard Comedy which deals with the attempts of a love-sick young couple to wed despite an irate father who shows his temper by demolishing straw hats. They finally elope, resulting in a chase scene. Slapstick comedy of average amusement value.—**C. S. Sewell.**

"His Girl Friend"

(Universal—Two Reels)

Francis Corby pictured here, directed this conventional but fast-moving and amusing slapstick comedy starring Edna Marian as a girl so popular her father adopts desperate means to get rid of her suitors. One chap dresses as a girl and father falls for him; of course things break so that this fellow eventually elopes with Edna.—**C. S. Sewell.**

"Keeping 'Em Guessing"

(Red Seal—One Reel)

ANOTHER of the series sponsored by the Magicians' Society showing how anyone with a litle training can perform "baffling" parlor magic such as making glasses disappear, the unbreakable match, the jumping initial and cutting a banana without breaking the skin. This should prove a popular series.—**C. S. Sewell.**

Squirrel Food

(Educational—One Reel)

Most of the comedy here is based on the gouty foot of a Southern colonel visiting a Northern hotel. Cliff Bowes and the other players, Jack Lloyd, Glen Cavender, Clem Beauchamp and Estelle Bradley, pictured here, in their chases from floor to floor continually cause the gentleman acute anguish until he finally resorts to a wire cage to protect the foot. There also is a good comedy character in "a goffy huntsman who once shot a stuffed anchovy." It is slapstick fun.—**Sumner Smith.**

"Move Along"

(Educational—Two Reels)

This Lloyd Hamilton comedy lives up to the title for Lloyd is continually told to move on. There is a dream sequence which has been cleverly conceived and is decidedly out of the ordinary, where the star and a girl he has befriended seek shelter on the sidewalk and built a snow hut. Utterly improbable but amusing. There are other good gags and the Hamilton fans will probably enjoy it.—**C. S. Sewell.**

"Felix Seeks Solitude"

(Educational—One Reel)

THIS cartoon relates how Felix steals a cooked fish and seeks to get away from prying eyes to eat it. The shocked face of the moon and ghosts bother him until he seeks quiet on the ocean bed. There relatives of the fish threaten him. Felix becomes repentant and returns the fish. It is good fun.—**Sumner Smith.**

CHESTER'S DONK PARTY. (Universal Comedy.) Gump comedy, slapstick, some good laughs. Two reels nothing to rave about. Rural class. town of 150. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

DANCING DADDY. (Educational Comedy). Star, Jack Duffy. Just a fair comedy. Tone, okay. Sunday, yes. Appeal, fair. Town about thousand. Draw all types. Admission 10-25; 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAIR WARNING. (Educational Comedy). Star, Al St. John. This was an excellent comedy all through the two reels. The laugh makers came fast and furious through the entire length. Tone and appeal, good. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FIGHTING HEARTS No. 4. (F. B. O. Series). Star, Alberta Vaughn. This series is going along fair but don't believe it has much of a pull where "Fighting Blood," "Pacemakers," and "Telephone Girl" has been run. The bunch are getting too monotonous now. If you have not used this bunch too much like I have, fine, go to it. Mixed classes, town of 2,900. Admission 10-25, special 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

FIGHTING RANGER. (Universal Serial). A 15 episode serial that is taking very good with me here. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre, (400 seats), Hughesville, Pennsylvania.

FOOLS FIRST. (Educational Comedy). Star, Lupino Lane. Poorest Lupino Lane comedy this year. He failed to bring a giggle. Tone, okay. Sunday, yes. Special, no. Appeal, weak. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FOR LANDS SAKE. (Educational-Jimmy Aubrey). This was funny, and that is what a comedy is supposed to be. Good tone and appeal. Draw better class town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

A FREE RIDE. (Universal). A one reel comedy that is a comedy in fact. Universal has not made a bad one for a long time. Prints good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GALLOPING BUNGALOWS. (Pathe Comedy). Good comedy. Print fair. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A GOOFY GOB. (Educational-Johnny Dooley). Good comedy, with a fairly well-connected story, unusual in the comedy line. Tone O. K. Fair appeal. Sunday, yes. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

GOOFY GOB. (Educational Comedy). Star, Billy Dooly. He sure is some nut. It made everybody laugh. They had a lively bunch of girls in this that put some snap in it. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

GREEN ARCHER (Pathe Serial). Star cast. I have just finished this serial and I want to say that it is the best serial that I have run in a good many years. It actually built up business on a poor night. It's simply great. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HANSOM CABMAN. (Pathe Comedy). Star, Harry Langdon. One of Langdon's best; lots of laugh. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HE'S A PRINCE. (F. B. O. Comedy). Star, Alice Ardell. Fine comedy. Unusual kind of comedy. Sunday, yes. Appeal, eighty-five per cent. Town 150. Draw mixed type. Admission 15 and 30. Robert W. Hines, Hines Theatre, (300 seats), Loyalton, South Dakota.

HODGE PODGE. (Educational Magazine). These little one reelers are very good and are different from any other one reeler on the market. Prints always good. Sunday, yes. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOOKED. (Educational Comedy). Star, Lloyd Hamilton. This is about the best one of him that I ever saw. Made them laugh and that is what the comedies nowadays don't do much of. Sunday, yes. Special, no. Appeal, good. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favority Theatre (168 seats), Piqua, Ohio.

HONEYMOON FEET. (F. B. O. Comedy). Fat men. Good comedy, good print, good business. Used "Bobbed Hair" Warner picture, same day. Old but still brought in the dough. Appeal, both good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOT DOGGIE. (Educational Comedy). Star, Walter Hiers. About as good as the regular run of his stuff. One or two good laughs in this for our audiences. He is just fair here. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HURRY DOCTOR. (Pathe Comedy). Star, Ralph Graves. The only thing comical about this comedy was the star's effort to be funny. Just a lot of silliness. Tone, okay. Sunday, yes. Appeal none. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg. Amuse-U Theatre, Melville, Louisiana.

INTERNATIONAL NEWS. (Universal). Should be a great help to any house. I consider it the best part of my program. Town 500. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre, (250 seats), La Jara, Colorado.

IN THE GOOD OLD SUMMER TIME. (Pathe Comedy). These cartoonist comedies don't go good with us at all. They are too kiddish. Town 800. Draw mixed type. Admission 15-25. Jerry Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

KINOGRAMS. (Educational-News reel). Always contains something of interest to our patrons. We use it regularly on Saturday night. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

LAUGH THAT OFF. (Pathe Comedy). "Spats." I always look for a good comedy when I run a Spat Family and I was not disappointed in this one. Print good. Appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAUGH THAT OFF. (Pathe Comedy). Spat Family. A dandy good comedy as I find all the Spats to be. Don't be afraid of the Spat Family if you want a good comedy, one that will bring the applause from the audience. Oil and farm class town of 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

LIGHTER THAN AIR. (Fables). More laughs than the usual Fables. Liked by everyone. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LITTLE RED RIDING HOOD. (Universal). Star, Baby Peggy. Something for the kiddies. It will delight and interest them. Tone, good. Sunday, yes. Appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAZIE'S MARRIED. (F. B. O. Serial). Star, Alberta Vaughn. Number twelve and the last of Mazies—sorry to say—clean comedy every one. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre, (300 seats), Loyaltown, South Dakota.

MOUNTAIN MOLLY O. (Universal Western). Star, Josie Sedgwick. This is a very good two reel Western and great for a filler to help hold up a weak feature. Print new. Tone and appeal good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NOON WHISTLE. (Pathe Comedy). A knockout one reel comedy. Print new. Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPOTLIGHT. (Educational Comedy). Star, Lige Conley. As usual it had the regular quota of laughs. It was funny all the way through. Some dandy gags pulled off on the stage. Tone, good. Appeal, good. Town 4,500. Draw better class. Admission 10-20. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

SCARLET STREAK. (Universal Serial). Star, Jack Daugherty. It's one of the best serials. Interesting for all to the fourth chapter and is getting better. Not much attendance caused by the "season." If you need a serial of the type get it. It will do you good. I have been showing too many serials and they are not going well. Miners town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

SHORT SUBJECT SHOWS. My show of short subjects, last four weeks, averaged $3.00 per night. I gave up in disgust after fighting it four months. My advice to small towns, stay off. J. J. Parker, Cozy Theatre, Merom, Indiana.

TEE FOR FORE. (Cumberland). Star, Al Alt. A very good comedy. Print new. Sunday, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THREE OF A KIND. (F. B. O Comedy). Star, Three Fat Men. A nice print. A fair comedy. Sunday, yes. Appeal, ninety per cent. Town 150. Draw mixed type. Admission 15 and 30. Robert W. Hines, Hines Theatre, (300 seats), Loyaltown, South Dakota.

THREE WISE GOOFS. (Pathe). Ran this and Pathe News on Friday and Saturday, to good crowds. Mrs. S. J. Brown & Son, Phoenix Theatre, Neola, Iowa.

McManus On West Coast Trip

George McManus, newspaper cartoonist, and creator of "The Newlyweds and Their Baby," "Let George Do It," and "Bringing Up Father," left New York last week for Los Angeles, where he will assist in the filming of "The Newlyweds and Their Baby" and "Let George Do It," the two comedy series now being made from his cartoons by the Stern Brothers, for Universal release.

The cartoonist, until now, has been unable to take an active hand in the screening of these comedies, due to the pressure of his activities with the King Features Syndicate.

The cartoonist, before going West, said:

"I certainly have to congratulate the Stern Brothers for the great comedies they have turned out from my cartoons. I have seen several of 'The Newlyweds and Their Baby' pictures and they are everything I hoped for and more. Where did they ever find that remarkable baby? I could watch that kid for hours. He seems too good to be true. I wonder if he knows that he is acting? He actually seems to bubble over with the joy of making these comedies. If there ever was a 'find' he is it. It is highly gratifying to me to see my stuff done in this way. Great credit is due to them and to the director, Gus Meins, who handles the baby Snookums so well."

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,685 Feet

"The Son of the Sheik"—United Artists

Rudolph Valentino in Sequel to "The Sheik" Has an Exceptionally Fine Audience Picture

Oriental Drama

Reviewed by C. S. Sewell

LIKE DOUGLAS FAIRBANKS, one of his co-artists in United Artists Corp. who after a period of years followed up "The Mark of Zorro" with "Don Q, Son of Zorro," Rudolph Valentino, who scored one of his biggest successes in "The Sheik" is now appearing in "The Son of the Sheik."

Nor does the similarity end here, for in the Valentino as in the Fairbanks picture bits of the former story are shown in fade-backs, the star appears as both father and son and a situation arises in which father comes to the aid of son and by double exposure they are shown fighting the enemy side by side to a glorious victory. Valentino in the climax also has some typical Fairbanks stunts.

The new Valentino film is a 100 per cent Sheik picture, in theme, treatment and locale. The story concerns the romance of Ahmed, the son of the sheik, and Yasmin, a dancer, daughter of a renegade Englishman, the leader of a band of thieving desert entertainers. Ahmed's love affair is opposed by his iron-willed father and by one of the thieves who when Ahmed is captured and tortured tells him that Yasmin lured him to his fate. Of course Ahmed later learns the truth. He goes to attack the thieves single-handed and his father rides to his assistance.

Needless to say, Valentino is ideally suited to a role of this kind and particularly when mounted on a spirited, magnificent Arabian black stallion cuts a dashing figure. As the middle-aged father still retaining his indomitable spirit and the fire of youth, Valentino is also excellent. Vilma Banky once more created an excellent impression, Karl Dane of "Big Parade" fame scores in a comedy role, Montague Love is fine as the villain and in fact the entire cast is in keeping with the superior tone of the production.

George Fitzmaurice has superbly directed this production. It was built for the box-office, and is filled with adventure, romance, snap and dash that unreels at an exceedingly fast pace. There is an abundance of effective comedy, some of it slapstick and hokum that can always be depended on for laughs, also some of the most beautiful photography in the desert scenes, with a thrilling, exciting, almost breath-taking climax. "The Son of the Sheik" can be counted on to fill any house of any type and thoroughly entertain anybody anywhere.

CAST:

Ahmed	Rudolph Valentino
Yasmin	Vilma Banky
Andre	George Fawcett
Ghabah	Montague Love
Ramadan	Karl Dane
Ali	Bull Montana
Pincher	Bynunsky Hyman

Based on story by E. M. Hull.
Scenario by Frances Marion.
Directed by George Fitzmaurice.

6,064 Feet

"You Never Know Women"—Paramount

Unusually Excellent Acting and Direction Make This Picture Thoroughly Entertaining

Drama

Reviewed by C. S. Sewell

"VARIETY" has cast its stamp on many of the current season's productions, and stories of the circus and the music halls are promised in profusion. In "You Never Know Women," William Wellman has made a production that for careful thought and certainty of touch will compare very favorably with the imported product, working with an original script by Ernest Vadja that in less competent hands might have been trite and dull.

Vadja plays safe with "sure fires," finding originality to some extent in a different locale. Many of his scenes and situations are hoakum, put in for their visual effect, and his basic plot is hackneyed, but Wellman has directed an exceptional cast so skillfully that he has made this into something decidedly better than a program picture. It is probable that in the smaller towns this may prove to be a more acceptable offering than "Variety" because it is more in the American style, and works to the happy ending.

Artistically the two stories are at the opposite extremes. One is stark, realistic tragedy and the other old melodrama, but audiences have been schooled to the acceptance of the hackneyed and have learned just when and how to react to the familiar appeals. Let the critics declaim against the aged devices, but the fact remains that the greater section of the public prefers the old thrills just as it prefers the old jokes. Such patrons will find the Vadja play familiar in every line and yet with a new coloring.

The triangle is formed of a man and woman in a Russian troupe somewhat familiar to the Chauve Souris, and a man about town. She is dazzled by his charm and wealth, but when her trouper sweetheart, a sort of Russian Houdini, contrives to let it appear that he has been drowned during a submergence test, she realizes that after all her heart is with him and not with the polished but dishonorable society suitor.

Most of the action takes place around the theater and in the lodgings of the troupe and is colorful and generally convincing. There are some fine touches of direction and many novel camera shots, particularly one in which the lens follows Miss Vidor as she floats through the air above the heads of the audience.

Miss Vidor scores a distinct triumph as the girl. She is given a chance to get away from the high society roles and is sincere and singularly without overaction. Lowell Sherman is an agreeable society villain even when he gets rough toward the close, and Clive Brook, as a moody and self-centered Russian magician gets more out of the role than the author put there.

Several of the other players contribute no little to the atmosphere and the ensemble effect is unusually good.

CAST:

Vera	Florence Vidor
Norodin	Clive Brook
Eugene Foster	Lowell Sherman
Toberchik	El Brendel
Dimitri	Roy Stewart
Strong Man	Joe Bonomo
Olga	Irma Kornelia
Manager	Sidney Bracey

Story by Ernest Vadja.
Scenario by Benjamin Glazer.
Directed by William Wellman.

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5,025 Feet

"The Midnight Kiss"—Fox

Wholesome, Pleasing Human Interest Story in Production Based on a John Golden Stage Hit

Comedy Drama

ANOTHER OF THE SERIES of John Golden's stage plays which William Fox is transferring to the screen has been completed. This one is "Pigs", based on Anne Morrison and Patterson McNutt's story and is being offered under the film title, "The Midnight Kiss," with Janet Gaynor and Richard Walling in the leading roles.

There is an atmosphere of simplicity, warm-heartedness and pleasing sincerity in this rather whimsical little story of a village lad whose family more or less tolerantly indulged him in his bent for attempting to cure all the sick animals in the neighborhood. A situation arises whereby the boy's father needs money to meet a note and the lad, with the aid of his sweetheart, secures money by threatening to tell of an older sister's love affair, buy 250 sick pigs, work with them all night and cure them and sell them for the necessary $2,500, then elope and return home to their parents very tired but happy.

Considerable dramatic license has been taken in developing the different members of the household and it is probable that it would be hard to find in one family such a combination as here, including the irascible grandmother, almost ideal mother and father, the lazy uncle who feigned sickness and the brother who believed himself a poetic genius. These characters are all well handled and supply elements of humor and the picture as a whole is strong in human interest and makes decidedly pleasing entertainment.

Richard Walling and Janet Gaynor are ideally suited to the unsophisticated roles of the lead and his sweetheart, George Irving as the father and Doris Lloyd as the mother are especially fine and sincere and the other roles are in capable hands.

There is nothing heavily dramatic, boisterously funny, jazzy or melodramatic about this picture, it is just good wholesome entertainment and we believe the average patron will enjoy it.

Reviewed by C. S. Sewell

CAST:

Thomas H. Atkins, Jr. ..... **Richard Walling**
Mildred Hastings ..... **Janet Gaynor**
Thomas H. Atkins, Sr. ..... **George Irving**
Ellen Atkins ..... **Doris Lloyd**
Grandma ..... **Tempe Pigot**
Lenore Hastings ..... **Gladys McConnell**
Smith Hastings ..... **Herbert Prior**
Spencer Hastings ..... **Gene Cameron**
Uncle Hector ..... **Arthur Housman**

Based on play, "Pigs," by Anne Morrison and Patterson McNutt.
Scenario by Alfred A. Cohn.
Directed by Irving Cummings.

4,703 Feet

"The Better Man"—F. B. O.

Richard Talmadge as English Lord and Valet in Peppy Stunt-Adventure-Comedy Production

Stunt Comedy

RICHARD TALMADGE'S fans will no doubt be surprised to see him cast as an English nobleman in his new F. B. O. picture, "The Better Man," however, the plot does not call for the familiar and exaggerated type of Englishman. In fact, except for a couple of scenes with cutaway coat and silk topper he might be a dashing young American.

The story is a combination of adventure and situations of a farce comedy type, in which a young English nobleman assists an American girl in difficulty, falls in love with her, under an assumed name, takes a job with her uncle as a valet, comes to America, has to declare his real identity to save valuable property, is accused of being insane, and is about to be taken to a sanitarium from which he escapes and elopes with the girl.

The rescue scene at the beginning is typical Talmadge stuff, but there are not as many stunts as usual. Much of the footage is used in bringing out the comedy angle of the lord posing as a valet and the boasts of his snobbish bosses regarding their friendship with the real lord. An amusing scene is where the girl's aunt coaches him according to her ideas of how an English lord should act.

The sequences where the keepers seek to take him away as insane and he licks the bunch, escaping over the roof and eluding his pursuers by daring stunts, is typical Richard Talmadge and thoroughly effective and makes a fast finish.

Ena Gregory is attractive as the girl and John Steppling and Margaret Campbell are good as the uncle and aunt. The others are thoroughly satisfactory. Talmadge's fans will like his work in this, although they may prefer to see him do more daredevil stunts.

Reviewed by C. S. Sewell

CAST:

Lord Wainwright ..... **Richard Talmadge**
Nancy Burton ..... **Ena Gregory**
Phineas Ward ..... **John Steppling**
Mrs. Ward ..... **Margaret Campbell**
John Knowlton ..... **Herbert Prior**
Charles Clifton ..... **Charles Mailes**
Hawkins ..... **Percy Williams**

Story by Clifford Howard and Burke Jenkins.
Scenario by Arthur Statter.
Directed by Scott Dunlap.

5,300 Feet

"Romance of a Million Dollars"—Pref.

Well-Balanced Story Interest, Acting and Direction Make This an Entertaining Film

Melo-drama

GLENN HUNTER will bring the folks into your house to see the Preferred Picture production, "The Romance of a Million Dollars," and the story, adapted from a novel, maintains the deepest interest throughout and is interpreted by a well coordinated group of players excellently directed by Tom Terriss.

The story is a struggle of Breck to reclaim his future following a period in a reformatory as the result of blame shifted to him by his cousin West. A fortune of a million dollars is at stake, and either one will get the entire amount if the other brings disgrace to the family fame. Thefts in college cause the expulsion of Breck, who enlists during the war and meets Marie Moore in France. Both Breck and West fall in love with her, but she prefers Breck and, following thefts of pearls and a mysterious ransom message from a Russian woman, then unravels the mystery exonerating Breck and incriminating West. Breck therefore wins both the fortune and the girl.

Mr. Hunter achieves a distinct success, utilizing a suppressed style of acting. Alice Mills as Marie adds charming acting to exceptional type of beauty and is rapidly climbing to a high place among the girl stars. Gaston Glass plays West after the most approved fashion. Jane Jane Jennings is superb in a difficult role as the aunt, while Bobby Watson, remembered for his comedy work in "That Royle Girl" and "The Song and Dance Man" furnishes the humor.

Mr. Terris shows excellent judgment in direction. He has chosen some splendid exteriors and the sets are in keeping with the splendor of the story.

Reviewed by Charles E. Hastings

CAST:

Breck Dunbarton ..... **Glenn Hunter**
Marie Moore ..... **Alyce Mills**
West MacDonald ..... **Gaston Glass**
Mrs. Dunbarton ..... **Jane Jennings**
The Detective ..... **Bobby Watson**
Mrs. Olwin ..... **Lea Penman**
Ezra Dunbarton ..... **Tom Brooks**

Based on novel by Elizabeth Dejeans.
Scenario by Arthur Hoerl.
Directed by Tom Terriss.

7,322 Feet

"The Waltz Dream"—M-G-M

Pleasing and Amusing Light Entertainment Offered in German Version of Musical Play

Romantic Comedy

Reviewed by Epes W. Sargent

CAST:

Eberhard XIII	Jacob Tiedtke
Princess Alix	Mady Christians
Archduke Ferdinand	Carl Beckersachs
Nicholas	Willy Fritsch
Rockhoff	Julius Falkenstein
Lady Kockeritz	Mathilde Sussin
Franzi	Xenia Desni
Steffi	Lydia Potechina

Based on operetta by Oscar Straus.
Directed by Ludwig Berger.

SHARPLY in contrast with previous German productions which have leaned toward heavy drama, historic productions, futuristic creations and tragedies is the UFA film "The Waltz Dream," based on Oscar Straus' operetta which has been brought to this country by Metro-Goldwyn-Mayer, and which will demonstrate to the Ameciran public that the Germans can make pictures of a lighter type.

The Straus operetta was offered in this country several years ago and the public is more or less acquainted with its pleasing romantic story and beautiful tuneful music. Behind the story is the idea that the carnival spirit of Vienna, its lightheartedness and gaiety is crystallized in "The Blue Danube" waltz. The theme itself concerns the staid princess of a small kingdom that clung to ritualistic medieval ceremonial. In Vienna for a brief time she gave herself to pleasure and under the influence of new wine won a dashing young soldier. Disgusted at the red tape of court he stole away on his wedding night and found solace in the love of a girl violinist from Vienna. The Princess summoned this girl to make her like the Viennese, upset court decorum and procedure and finally won back her husband's love, leaving to the violinist only the memory of her romantic "waltz dream."

This picture is decidedly pleasing and amusing light entertainment, and despite the fact that the entire cast is foreign and unknown should be quite generally liked here. There are technical differences and the so-called "continental touch" is evident, but there is some excellent comedy and fine characterizations although from our standpoint a certain amount of overacting. An excellent sequence is where the princess gets hilarious over the new wine and gradually loses her frigid attitude, going to the other extreme. Mady Christians handles this well. Willy Fritsch is a good-looking and rather pleasing hero, while Xenia Desni as the violinist is not only a very attractive woman but an excellent actress. From the time she appears on the screen there is a decidedly pleasing romantic twist to the story and she really overshadows Miss Christians. In their love for the hero there is divided sympathy for both leaning possibly more strongly to the violinist, a character of greater warmth and feeling although it is the other woman who wins. The comedy element is strong throughout and worked out on somewhat different lines from the familiar American methods. There are a number of amusing situations in the satire hurled at the extremely ceremonial wedding, with its 600 ceremonials which tire out even the groom, and in the actions of the court chamberlain.

We are inclined to believe that this picture will prove quite generally entertaining over here.

4,470 Feet

"Twisted Triggers"—Asso. Exhib.

Action, Human Interest and Murder Mystery in Entertaining Film Starring Wally Wales

Western

Reviewed by C. S. Sewell

CAST:

Wally Weston	Wally Wales
Ruth Regan	Jean Arthur
Norris	Al Richmond
"Angel-Face"	Art Winkler
Weston	J. P. Lockney
Regan	William Bertram

Story by Tommie Gray.
Scenario by Betty Burbridge.
Directed by Richard Thorpe.

ACTION PICTURES, INC., in producing "Twisted Triggers," the newest of the Wally Wales series for Associated Exhibitors, have succeeded in incorporating the typical out-of-door action stuff looked for by the fans and at the same time in veering away in the story from the familiar formula by the introduction of a murder for which the hero's father is blamed because of circumstantial evidence. This adds to the suspense and the result is a picture that should find favor with the average audience.

Wally's stern father is bitter against Regan, imprisoned for theft, but Wally, in love with Regan's daughter, Ruth, befriends him. Regan is found dead after a quarrel with Wally's father, who is blamed. Wally also befriended a young crook who by posing as having returned to the gang gets evidence that the gang leader is the murderer. Wally chases the crook and captures him and all ends happily.

There are some good human interest touches and Wally's role is a sympathetic, congenial and vigorous one and he gives a good account of himself. The story keeps moving at a good clip and rates as a pleasing one of its type. Jean Arthur is entirely satisfactory as the girl and the other roles are all in good hands.

4,385 Feet

"The Cowboy Cop"—F. B. O.

Popular Western Star Cast as Traffic Cop in Pleasing Human Interest Action Picture

Western

Reviewed by C. S. Sewell

CAST:

Jerry McGill	Tom Tyler
Virginia Selby	Jean Arthur
Count Mirski	Irvin Renard
Frankie	Frankie Darro
Dago Jack	Pat Harmon

Story by Frank Richardson.
Scenario by F. A. E. Pine.
Directed by Robert DeLacy.

ALTHOUGH "THE COWBOY COP," the newest F. B. O. film starring Tom Tyler, opens in the West and features this cowboy star, it cannot strictly be called a western, for the hero immediately leaves for the city where he becomes a traffic cop.

The story develops plenty of incident and action for the western fan including encounters with crooks, fine riding, fights and horsemanship. Jerry, the hero, goes to Los Angeles. Dago Jack picks him for an easy mark and takes his money. Jerry aids Frankie, a newsboy, and then become pals. To support himself and his little friend, he becomes a mounted cop, falls in love with the daughter of his former boss and eventually meets the crooks who are in league with a thieving count who is after the girl's jewels, exposes him, gets his revenge on the crooks and of course wins the girl.

The various adventures of the hero and the melodramatic complications keep the story moving at a good snappy pace. The friendship between hero and his little pal introduces effective human interest, and incidentally furnishes amusing comedy touches. Tom Tyler, a thorough he-man star, gives a likeable performance; Jean Arthur is attractive, the villians are sufficiently dastardly and Frankie Darro scores with a Charleston dance and an all-around clever performance. The kiddies will certainly envy him when they see him dressed as a cop riding his little pony.

Altogether, "The Cowboy Cop" is an exceptionally entertaining, wholesome human interest action melodrama that should find favor with western fans and a large percentage of the general public.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000
Screen Snapshots (No. 13)	Magazine	June 26..	1,000
Screen Snapshots (No. 14)	Magazine	June 26..	1,000
Screen Snapshots	Magazine	July 10..	1,000
Screen Snapshots 16	Magazine	July 17..	1,000
Waldorf			
Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

About That Buck for Accuracy—

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And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Hanging Fires (Bowes)	Comedy	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		....

FILM BOOKING OFFICES OF AMERICA

		1925	
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Black and Blue Eyes	Comedy	July 17..	2,000
Up and Wooing	Fighting Hearts	July 17..	2,000
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000

FIRST NATIONAL

		1925	
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackail)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326
Men of Steel (Sills)	Melodrama	July 24..	9,143

FOX FILM CORP.

		1925	
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	960
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatewn (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Lickpenny Lover	O. Henry series	July 24..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551

PARAMOUNT

		1925	
Manicure Giri (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,896
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077

PATHE

		1925	
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Comedy	Oct. 10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000

PRODUCERS DISTRIBUTING CORP.

	1925		
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
	1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile		5,000
The Wild Girl		5,000
Pals		5,000
The Silent Witness		5,000

CINEMELODRAMA

Call in the Night		5,000
The Night Watch		5,000
The Hurricane		5,000
The Devil's Partner		5,000

UNITED ARTISTS

	1925		
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
	1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219

UNIVERSAL

	1926		
Winged Rider (Cobb)	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..	6,583
Big City (Marian)	Century comedy	Feb. 20..	2,000
Big Game (Holmes)	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Man in the Saddle (Gibson)	Western	July 17..	5,492
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000

VITAGRAPH

		1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
On the Go (Buffalo Bill, Jr.)	Western		4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2—	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Allison)	Drama	Sep. 5..	5,900

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov. 7..	1,000
Real Charleston	Lesson novelty	April 24..	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

INDEPENDENT PICTURES CORP.

		1925	
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,560

RAYART

		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255

RED SEAL

		1926	
Fish for Two	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6..	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	550
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Trap, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

SHORT FILMS SYNDICATE

		1925	
Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,858
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,90
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Eighteen Fabric Combinations For Small Stages

Especially Compiled on Exhibitors Requests by Colby Harriman

WE have received repeated requests from exhibitors for either a chart or a source of information concerning the various methods of fabric treatments in stage settings. It is, therefore, as an answer to these inquiries that we are offering this week a chart showing eighteen different methods which may be applied to one set of drape curtains. By the word "set" we mean a scenic unit of four parts which may consist of four equal sections such as used in fabric cycloramas or two full drapes and two legs.

The chart will be found helpful in small theatres with a limited equipment. One set of curtains may be used in all treatments, as a backing such as a sky drop or other material is the only thing needed to complete the treatment. This chart also shows ways of eliminating the expense of added materials as the lighting treatments may be used advantageously in continuing the diversified designs.

We are simply giving a brief description with each sketch as no set rule of set-up can be given owing to the various spaces and openings in which these treatments may be applied.

1. Straight Fold and Draw. Hung on batten with draw lines attached to center and pulled to draped opening.

2. Sweep Fold and Drape. The right drape hung on two-thirds of batten, end caught up in wide sweeping fold. Left section in heavy fold draped at bottom.

3. Sweep Drape and Leg. The right drape hung in manner of Sweep Fold, caught at the bottom and draped at floor. The left section hung straight in heavy folds.

4. Oval Drape. Both drops hung at center with oval form by drawing center with line straight off and tying, then forming oval with strips fastened on back of drape.

5. Pyramidal Arch. Both drapes hung on batten with opening at center, the bottom of the drapes drawn taut and fastened to the floor.

6. Inverted or V-Shape. Drapes hung right and left of the batten with opening at center. The center corners of both drapes drawn taut and fastened at center.

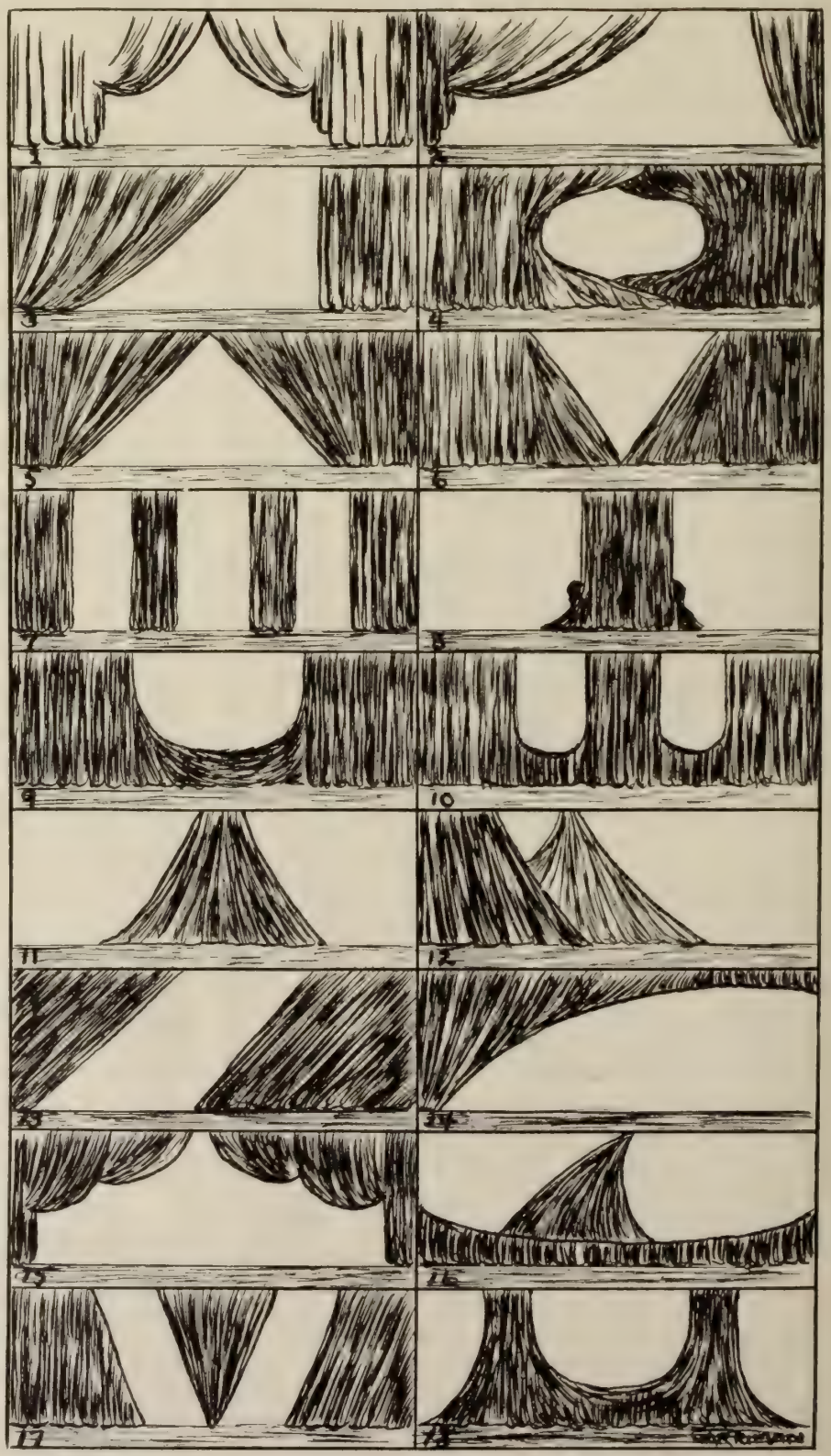
7. Columnar Formation. Good treatment for suggesting trees or columns in silhouette. The drapes should be hung in heavy folds.

8. Single Column Effect. A single drape hung at center in heavy folds. The base of the column may be treated with a small low platform with a box on top of it so that the bottom part of the drape may be fashioned around it and give the effect of a large columnar base.

9. Semi-Circular Treatment. Two drapes hung on batten with opening at center. The lower portions of the drape drawn together and the curve fashioned with strips back of the drapery.

10. Double Semi-Circular. Highly effec-

(Continued on page 378)



The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

(Note: We are concluding the inquiries to the Production Forum which have been submitted to us by members of the present session of the Publix Training School for Managers under the supervision of John F. Barry and his associate Frank Newman, Jr. The inquiries which were published with the answers in the last two issues of this paper are similar to the ones we are considering this week, all indicative of the various phases of stage and theatre technique which these men have studied and analyzed. C. H.)

Statue Effects

"WHAT is the best material to use on the face and arms of a person used as a human statue? Does the season have any effect on this make up?" R. K. S., Hampton, Ia.

About the best make-up for securing a statue effect is to use clown white, a form of grease paint. There are other preparations such as whiting or a chalk mixture with a light toned grease paint, but the clown-white is a better mixture. It can be set with white powder and this will retard moisture or "running" during hot seasons. If bronze or silver effects are desired, the character should be dusted with the gilt or other metallics. This is not exactly a healthful thing for the skin as the minute particles of the metallics are very penetrating. If used the paint should be removed immediately after the performance, in fact it should not be put on until about time to go on stage.

Disappearing Stage Traps

"HOW are disappearing stage floor traps constructed? This applies to small elevator shafts placed beneath the stage floor and through which persons or objects are suddenly placed into or removed from view of the audience." H. K., San Francisco.

The principal is that of the elevator shaft as you mention in your inquiry. In some theatres this system is an elaborate one extending under the entire stage with several individual and interlocking units of trap automatically operated.

If you desire to improvise a moveable trap floor, it will be necessary for you to construct a framed shaft beneath the stage and of such dimension that it will give play and easy movement of the floor of the elevator trap. The trap may be mounted on a small framed base to give it a certain solidity and then the section fastened with heavy cable to the sides of the frame and then in turn counterweighted. It may be operated with a pull cord from below or the weight may be adjusted in such a manner that it can be tripped so that the appearance or disappearance of the character will be rapid. When the trap or floor of the elevator is flush with the stage floor it should be blocked from below so that there will be no movement or "sinking" when characters walk over it.

Transformation Scenes

"WHEN using people on the stage and you want to transfer scenes into a transformation without the use of a curtain, can this be done without using red lights, as a scene of girls at a Summer resort changed into a Southern Darky scene making the girls appear to be black." D. M. A., Okla. City.

The modern method of transformation scenes is achieved with the manipulation of lights in using such color mediums as may be active on certain forms or make-up materials. There are several products on the market which embrace facial make-up materials and paints for costumes which are all sensitive to the red-blue lights, the violet lights, or the absence of light. It all depends on the type of material you use. We will be glad to send you a list of the various products and where you may secure them.

Fabrics Producing Depth

"WHAT material and colors will give the best illusion of depth to scenery or drops? This is for a very narrow stage or cross-over, actual painted scenes or those covered with light from various effects?" A. L. F., Oakland, Cal.

Scrims and bobbinnettes are the principle fabrics used in securing effects of distance with scenery. The fabrics alone will not suffice. The method of lighting the set is the important factor. The scrims diffuse and soften the area. For small stages, some marvelous effects may be secured with a painted drop hung on the back wall. About one foot in front of it hang a scrim. About eighteen inches ahead of the scrim hang a bobbinette. Let the lighting treatment be concentrated on the backdrop with light tones at the bottom and blending upwards to a blue-green with a purple and blue mixture. The two scrims will assist in creating an effect of distance even in this limited area.

Painted drops in small areas are always "painted drops" unless you give them a scrim treatment as above suggested. For your small stage it would be better to use the solid color fabrics and create or paint designs with light. In any event you will have to use at least one gauze or scrim to get distance.

Cloud Effects

"WANTED, a cloud effect on my back drop that has perspective. Could this be obtained by having a net drop about two feet ahead of my back drop. Light my back drop, blue top, with sunset colors toward the bottom. On the net drop have long irregular strips of crepe paper, the size I want for the clouds, then from a floor spot ahead of the net throw up canary and red colors to high light the crumpled paper clouds. As the sunset clouds have practically no movement the stationary clouds seemed practical." A. H. M., Pittsfield, Mass.

You have made a very good suggestion. It is also practical. Such treatment has been used at the Metropolitan Opera House, New York, only painted canvass clouds were used on the netting instead of the paper. These clouds were in three or four units about the size of borders and were hung in stagger formation. It is a sure way of obtaining a perspective providing you do not overlight it. Your back drop should be vividly toned so that it would serve as a contrasting background to your clouds in more or less silhouette tones. It is my suggestion that a scrim be hung in front of the entire unit as this will tend to soften the cutouts.

Another way to secure perspective is to focus a cloud effect machine on a scrim placed about one foot ahead of the back drop. The double image of the clouds first on the scrim then on the back drop will produce the illusion.

Another Fire Dance Effect

"IN the last issue we answered an inquiry from A. G. S., New Orleans, relative to methods of securing an old type of "fire dance." A note was received from Epes Winthrop Sargent anent the same which we are publishing as it contributes a bit of valuable information." C. H.

Mr. Sargent says in his memo, "I note in the current issue your remarks about the fire dance. All correct and per secundum artem or words to that effect. But I am reminded of Papinta and her fire dance. I was a pal of Billy Holpin, her husband and manager, and Bill and his brother handled the trap lights personally. Bill took me down under the stage one performance to see how they worked. Two or three of the mediums were new sheets for that performance and before the act went on Bill picked them up and poked his finger through in several places. He explained that this was the secret of his brilliant colors. There was not enough white light to fade the color, but just enough to give brilliancy to the effect."

Cameo Fore-Drops

"IN making a Cameo Setting, what is the material of the drop that is cut out for the desired shape, to be used in making the setting?" W. H. L., Lockport, N. Y.

Any old painted drop may be used for this purpose. We usually take a drop that has about served its usefulness, give it a coat of blue black and thoroughly opaque it. If it has been used for other scenes it will perhaps have enough paint on it to omit further opaquing. Cut the desired opening and net the edges or cover the entire opening with a scrim, fastened to the drop to prevent its edges from curling.

PRODUCERS AND MANAGERS

We have prepared a list of leading manufacturers and retailers who specialize in stage and electrical equipment and other items of production work. It is yours for the asking.

From One Broadway Stage to Another

Mark Strand Theatre

JOSEPH PLUNKETT'S Prologue to "The Son of the Shiek" (United Artists) is one of the few pretentious prologue productions we have ever witnessed. This effort is truly a masterpiece of stagecraft not only in its scenic treatment but in the general movement of its routine, its many bits of artistry which are found in the lighting, the costuming, the atmospheric elements and general make-up.

While the production fairly cries out its apparent expensiveness thereby prohibiting a duplication in the average theatre, the idea or basic principles underlying the stage creation is one which should be patterned by other exhibitors playing this picture.

The overture was omitted this week, the performance opening with the Mark Strand Topical Review. This was followed by an orchestral number in the form of a Prelude,

"Scheherazade"

the composition by Rimsky-Korsakow. This selection was ideal as it served as a musical step towards the introduction of the "theme song" and the prologue itself. The orchestra under the direction of Carl Edouarde gave a splendid rendition of this musical gem.

At right and left of the gold close-in curtains were two scenic units constructed of flats and set on an oblique in the space between the close-ins and the proscenium, at each end of the apron. The unit at right was painted to represent a section of an oriental house with a balcony suspended, around which vines were twined. At left was a doorway of oriental architecture with a low step platform leading to it. An odd vase was on one side of the platform. Vines were used in the decorative scheme of this unit. At the conclusion of the orchestral prelude, a light green spot was shafted from off stage onto the doorway. Presently the door opened and a singer dressed in colorful Arabian costume entered. Standing on the doorstep he sang the

"Theme Song"

The theme song entitled "Yasmin" was especially written by two members of the Mark Strand Musical Staff, Jacques Grunberg, Associate Conductor, and Cecil Copping, Director of Orchestration and Composition. These two musicians have composed a number which carries with it the wierd haunting melody of the "prayer callers" and the rhythm of that particular country. At the conclusion of the song number, the lights were dimmed as the close-in curtains were slowly opened revealing the stage in a black-out. In the distance could be heard the muted strains of the flagolets, the thuds of the hand drums, and then the lights were slowly brought up revealing the set of the

Prologue

Before we start to comment on the setting we must confess that it will be impossible for us to convey to our readers the beauty and massiveness of the setting. Cold type is inadequate in this case. Here is a production which must be seen to be appreciated. But we will give you the general outline.

The setting represents an Arabian interior, presumably an inn or meeting place. A huge constructed archway in typical oriental design is set down in one. There is a wide thickness piece of about six feet attached to it which gives the effect of a massive structure. Three long steps are placed in the arched opening, and are attached to a platform which covers the greater portion of the stage. There is a smaller arch up center which leads to a suggested courtyard. There are jogged walls flanking the upper archway on either side of the stage giving the set the appearance of a substantial interior and not merely a stage-setting. Various properties indicative of the country are used to dress the set. The lighting treatment is vividly colorful. Shaft lighting is the dominating method of color application. Reds, orange-amber, greens, blues, are all well blended.

Ensemble Dance Opens Action

The action opens with an ensemble dance routine executed by the Mark Strand Ballet Corps. The dancers are dressed in scant Arabian costumes and their work is marked with a vivacity and interpretation of the dominating moods of the Arabians. The music is augmented by a native orchestra which is apparently enjoyed by the group of "natives" dressing the stage in a variety of postures. This number is followed by M. Daks and Kiddon who do some whirls which are really good, then Mlle. Klemova is introduced. She is garbed in a white, spangled oriental costume and the routine is well done. Most of her work is done at center of the platform where she is highlighted with a red spot from below the platform.

The finale of the prologue was well executed. It was not rushed, but well timed and worked. The singer, Allan Prior, appeared again in the doorway down stage. The first titles of the picture were projected on the bobbinnette which was hung down at the curtain line in back of the close-in curtains. The lights on the set were slowly dimmed with the exception of the red spot below the dancer. The movement of the dance kept on, then a character appeared on the balcony down right, a girl dressed in white flowing oriental garb. The titles became more distinct as the lights were completely dimmed only the movement of the skirt and legs of the dancer at center could be seen in the red glow. The theme song reached its climax, and the entire stage became darkened. The sheet was slowly let in, the scrim taken away as the first scene of the picture was projected.

Picture Presentation Well Balanced

There was an excellent balance to the entire presentation of this picture. To us, we can never understand why it should ever be otherwise with anybody. If consistent thought and a strict adherance to a working plot counts for anything it certainly proves that prologues can be correctly presented.

We also want to commend those gentlemen who assisted Mr. Plunkett in the technical phases of his work, Henry Dreyfuss, who designed the settings, and Anatole Bourman who arranged the ballet.

Capitol Theatre

A CHARMING presentation dominated the bill at this theatre during the two weeks run of "La Boheme" (Metro-Goldwyn-Mayer). It was unique in that it was devoid of any scenic investure with the exception of a black plush drop hung in three. The unit was titled.

"Ballet En Pastel"

It was a genuine ballet presentation. The first movement in the routine introduced six members of the ballet. They were followed by Florence Rudolph of the Metropolitan Opera Company in an exquisite toe specialty. The third movement introduced fourteen members of the ballet in an ensemble number, and the entire company with Miss Rudolph were on for the finale.

The music was particularly effective, not only in the ballet routine, but in the overture spot and accompanying the picture. The orchestra under the direction of David Mendoza gave another fine rendition of "Selections From Faust" by Gounod, and the special score for the feature picture was the work of Dr. William Axt and Mr. Mendoza.

18 Fabric Combinations For Small Stages

(Continued from page 376)

tive when the openings are long and narrow. Hang four sections on the batten. Two at center and one on either end. Fasten the two sections together and fashion with strips.

11. Pyramid. Effective for Pyramid or modernistic mountain effect. The drape hung close on batten with the spread achieved by fastening the bottom portion of the drape to a strip on the floor.

12. Double Pyramids. One drape hung on a batten the top not visible, the fan shaped effect achieved in the same manner as above stated. On another batten up stage hang a drape in pyramid formation.

13. Shaft Treatment. Two drapes hung on batten, the shaft effect being achieved by attaching the lower portion of each drape to a strip on the floor.

14. Quarter Arc. An effective treatment for suggesting sections of a huge bridge or a castle approach. Use a drape and a border fashioning the curve with strips.

15. Tufted Folds. Two drapes hung one of the other right and left of the batten. The low heavy folds of the top drapes should be caught up and hung on a back batten. The lower ones drawn with a line to the side.

16. Ship Effect. A suggestion of a sailing ship achieved with a single drape hung in the form of a flowing sail and the hulk of the ship effected with a border. The sail will have to be fashioned with strips.

17. Pennant Arch. Three drapes hung on a single batten. The center one gathered at the bottom to a point. The drapes right and left hung in the manner of a V-shape drop with a medium size opening.

18. Tower Effect. The four drapes should be hung on a batten, with a cluster of folds at the right and left. The curves fashioned with strips in a long sweeping fold.

Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Put Projection On a Business Basis

By F. H. Richardson

2. A Part in Your Projector's Worth Two in Your Hair

This series of articles gives the showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of "the heart of the theatre."

S. L. ROTHAFEL ("Roxy") is, as you know, a very successful theatre manager. He has very much more than amply proven himself to be a good judge of what pleases the public, and brings in dollars at the box office. IF PERFECTION IN PROJECTION WERE OF SMALL IMPORTANCE, YOU WOULD NOT EXPECT ROXY TO PAY MUCH ATTENTION TO IT. Roxy is far too busy with important things to pay attention to those he considers of small consequence.

Those of you who tolerate projection imperfections, and even force them on your screen by refusal to have your projector mechanisms overhauled thoroughly at reasonably frequent intervals, or even to supply needed repair parts for your projector mechanisms, would be astounded at the literal HELL Roxy raises with the projectionist when even the slightest projection imperfection occurs in his theatre. ROXY IS JUST AS WATCHFUL OF PERFECT PROJECTION AS HE IS IN THE SELECTION OF HIS PROGRAMMES. And that statement is evenly and exactly TRUE.

Most Particular Concerning Perfection in Projection

In fact I believe I might say he is even more particular concerning perfection in projection than he is in programme selection, because perfection in projection is a thing largely within his control, whereas perfection in programmes is to a great extent beyond his control.

THERE IS A GREAT DEAL OF SHOWMANSHIP WRAPPED UP IN THAT LAST. YOU MAY NOT HOPE TO HAVE PERFECT PROGRAMMES, MR. EXHIBITOR, BUT YOU CAN HAVE THE PROGRAMMES YOU DO GET PLACED ON YOUR SCREEN AS PERFECTLY AS THEIR INHERENT IMPERFECTIONS WILL PERMIT, AND THUS, IN CONSIDERABLE DEGREE AT LEAST, OVERCOME THE SAID INHERENT IMPERFECTIONS.

YOU ARE SELLING ENTERTAINMENT AND AMUSEMENT IN WHICH ANY GIVEN PRODUCTION, NO MATTER HOW BASICALLY EXCELLENT, OR HOW WIDELY ADVERTISED IT MAY BE, IS MERELY INCIDENTAL. The individual production, with its incident "stars" comes, does its stunt and departs. YOUR THEATRE AND ITS PATRONS REMAIN, and while it may be true that an occasional widely advertised production, by a well known producer, with well known popular "stars" (for all of which you invariably pay good and plenty) may fill your theatre to overflowing, regardless of any possible projection faults, still YOU MUST REMEMBER THAT SUCH PRODUCTIONS ARE ONLY AVAILABLE OCCASIONALLY, except to the large theatre in a large city, in which programmes are had pretty well regardless of rental expenses and are changed weekly; also be it known that even those theatres "fall down" occasionally, and have to accept a flivver because there are not a sufficient number of really high grade productions to go 'round. And (Sh-h!) you very seldom find projection faults in those theatres, mark you well.

It, therefore, follows that it is up to you, Mr. Manager and Exhibitor, to do everything humanly possible to keep your AVERAGE attendance up to the top mark, and to do that you MUST get the highest possible entertainment value out of the poor productions you are obliged to sandwich in between the good ones.

How may you do that? Well, since you cannot make the basically poor productions inherently better, the only thing you can do is to make them as attractive as you can by means of as nearly as possible perfect projection. Remember that the combination of a poor production AND poor projection will inevitably make a pretty awful show. True the combination of a poor production and perfect projection cannot make a really high grade show, BUT THE FACT REMAINS THAT PERFECTION IN PROJECTION CAN AT LEAST MAKE A BASICALLY PUNK PRODUCTION far more satisfactory than it would be were projection faults added to its inherent faults. That statement I think even the most hard boiled "a-picture-is-a-picture" theatre manager will hardly care to dispute. Also the combination of perfect projection and a high class production will make a show the neighborhood or the town will talk about.

Roxy—as soon as you meet S. L. Rothafel you start thinking the likeable abbreviation—didn't start out with the biggest theatre in the world; but he's on his way to get it because he looks after the big things AND the little things that spell true showmanship.

Does Roxy think he's too big to bother about projection? He hires somebody to do that, does he? Well —let's see—

I have, in comparatively recent days visited theatre projection rooms in which the projection rooms in which the projectors were in a state of disrepair little less than disgraceful; also I have visited others in which the projectors, while not in really bad condition as to repairs, nevertheless stood in need of them—of having worn parts replaced with new ones.

Projection Faults Due To the Manager

Many times I have spoken to the projectionist in reproof, only to be assured that the management not only refused to have the projector mechanisms overhauled, but would not even purchase new parts for installation by the projectionist, except the old ones be entirely past any possibility of further use.

"As long as I can get a film through them without tearing it all to pieces, they're all right," was the way one projectionist put the matter.

GENTLEMEN, DO YOU REALLY CONSIDER IT TO BE GOOD BUSINESS PROCEDURE TO PAY LARGE SUMS OF MONEY IN RENTAL FOR PRODUCTIONS, AND THEN TO PERMIT THEIR PROJECTION TO YOUR SCREEN TO BE MARRED AND INJURED THROUGH LACK OF COMPARATIVELY INEXPENSIVE PROJECTOR REPAIR PARTS?

Think that proposition over. A considerable amount of thought might be expended without waste of good time.

Remember that even though the new part necessary to replace an old, worn one may cost from one to several dollars, still you will pay from several times to many, many times that sum in rental for just one production, the showing of which that worn part will in all human probability injure, at least to some extent, and that that injury will be done to all those many productions you rent, so long as the part is kept in use.

You, Mr. Exhibitor, are a business man. I now ask you for the moment to lay aside all preconceived notions, ideas and possible prejudices and read what follows with an open mind.

IS IT NOT A FACT THAT IF YOUR

(Continued on page 381)

Bluebook School Answers 497 to 499

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 497—Using table No. 1, page 70 of Bluebook, and voltage drop formulas, pages 74 and 76, what size projection room feeders are necessary for a 3-projector, a dissolver, a Brinkert effects projector (two lamps) and a spot, assuming each of the projectors to use 120 amperes (High Intensity) when in use, the Brinkert to use 25 amperes for each lamp, the dissolver the same and the spot 75 amperes. There are six 50 watt incandescent lamps in the room, all of which may be burned at once, and a total of ¾ H.P. in motors.

Harry Dobson, Toronto, Ontario; W. C. Budge, Springfield Gardens, N. Y.; C. H. Hanover, Burlington, Iowa; E. Fergodo, Livermore, California; E. G. Steele, Salt Lake City, Utah; G. L. Doe, Chicago, Ill.; "Bill" Doe, Chicago, Ill.; Frank Dudiak, Fairmont, W. Va.; Thomas Handley, Minneapolis, Minn.; Allan Gengenbeck, New Orleans, La.; T. R. Guimond, Mobile, Alabama, and G. D. Davis, Calgary, Alberta, all answered more or less well on this one, though nearly all of them figured the total possible amperage, which would, in the very nature of things, never be used.

I think G. L. Doe does best. He says:

This question is one upon which there might be some difference of opinion. The total amperage it is possible to use, with everything "going," would be 120 x 3 = 360, 25 x 5 =100, and 75, 5 and 3 amperes for the spot, motors and incandescents. There would therefore be the possibility of a total amperage equal to 360 plus 100 plus 75 plus 5 plus 3, which equals, or a total of 543 amperes.

However, it is inconceivable that, for instance, all three motion picture projectors would be in use at once. The most we would ever find in the way of amperage from that source would be two lamps burning at once for a relatively short period of time, or 240 amperes. But since it is possible that two of these lamps might be burned for quite a while—not likely, but possible, probably through carelessness—it would be well to install feeder capacity for 240 amperes for the M. P. projectors.

It may also be claimed that neither the dissolver or Brinkert or spot lamps would ever be used, except for a short light-up space, while a motion picture projector was in use, and that the over-load involved during their light-up time would be permissible.

Such a claim is, however, not well founded. I have myself used a spot for a singer in the orchestra pit while projecting a motion picture. It was, of course, a special stunt, and I thought not a good one, but serves to prove that such a call for current may be made.

I also have known of a Brinkert being used to project special effects while a motion picture was on the screen. We may, however, be very sure that both the dissolver and Brinkert will not be used at the same time, or rather that the dissolver, the Brinkert and spot will never be in use at the same time, therefore, we may with safety disregard the amperage of the dissolver or the Brinkert, and provide for only two projector lamps, the spot, one of the others and the motors and incandescents. Some would wire for less than this, but it is better to play safe, especially in a theatre building, and that is my judgment of what would represent entire safety, viz., 240 plus 50 plus 75 plus 5 plus 3 equals 373 amperes.

Some may object to the cost of installation of such large conductors, but as against this it must be remembered that, since ordinarily the load they will carry will be 120 amperes, they will operate with a high degree of efficiency, and this will, in time, serve to repay their first cost.

Ordinarily I would proceed, as suggested, to apply the formulas on page 74 to 76, but that would, I think, be a waste of labor, since at the ordinary load there would be only a very low voltage drop.

Our total maximum amperage, therefore, is 373, and table No. 1, page 70, tells us that a 500,000 c. m. area conductor is necessary. If it is decided that only one M. P. projector need be provided for—I would not myself consider that stunt—then we could subtract 120 amperes, having a total maximum amperage of 253, which would permit a 250,000 c. m. area conductor to get by, though there would be three amperes over-load.

I have selected brother G. L. Doe's reply for publication because he discusses the matter from a very practical, common sense viewpoint, and argues well. I am not myself certain as to just what the Underwriter's requirements might be in such a situation, nor do I seem able just now to locate anything bearing directly upon it. I believe, however, what Doe has suggested would be entirely permissible. If any one knows where to look for the Underwriter's dictum on such a matter, let him stand forth and be heard.

There is little to choose between the answers of brothers Dobson and Fergodo. Both arrive at the same result. I guess maybe Fergodo has a bit the best of it, though. He says:

By the way, in this question you ask us to use the voltage drop formula, but failed to give us the length of circuit. How come? (My error, gentlemen. My blunder, but any circuit length could be used, so no harm done. F. H. R.) The three projection arcs will total (120 x 3) 360 amperes, or (360 x 110 V.) 39,600 watts. The Brinkert uses 5,500 watts and the dissolver the same—5,500 watts. The spot lamp uses (75 x 110) 8,250 watts, the incandescents 300 watts and ¾ H.P. motors (page 760, Hawkins Guides) have an input of 800 watts.

We therefore have a total wattage of 39,600 plus 5,500 plus 5,500 plus 8,250 plus 300 plus 800 equals 59,950 when all lamps and the motors are working, or 59,950 ÷ 110 = 545 amperes.

Assuming the circuit to have a one-way length of 200 feet (an excessive length. F. H. R.) and that a 2 per cent. drop will be satisfactory, we have only to apply formula No. 5, page 75 of the Bluebook, which is as follows: "When the voltage drop is expressed in percentage, the following formula may be used to determine the area of cross-section of wires necessary to give the desired drop. $\frac{2,100 \times I \times L}{E \times P}$, when I stands for the current in amperes, L for the one-way length of circuit, E for the line voltage and P the percentage of voltage drop to be allowed.

Substituting our own figures we then have $\frac{2,100 \times 545 \times 200}{110 \times 2}$ = 1,036,363 circular mills cross section, as the conductor required.

Examining matters more closely I see Dobson really has the best of it, because he has selected a more practical proposition by assuming the circuit to be only 100 feet in length, under which condition you could convey the current at a 2 per cent voltage drop with wire a trifle over 518,000 c. m. area of cross section.

It would be all but impracticable to install conductors to convey such an amperage over a 200 foot circuit, at that voltage, on a 2 per cent voltage drop. Very few theatre projection room feeders have such a length.

However, Fergodo used the same formula Dobson did, and showed how simply the thing may be worked out. He made the mistake of assuming that it was necessary to supply capacity for all that amperage, when it never would be all used at once by any one in his right mind. Your method was O K, brothers Fergodo and Dobson, but your use-it-all-at-once was too darned ambitious. Oh, well, it's too d"!%'*? :;!d hot to argue—110 in the sun this afternoon. Whoops, me dear! If I died right now I'd never know the difference!

Question No. 498—In wiring to supply motor generators, mercury arc rectifiers and transformers, upon what would you base your calculations as to wire sizes?

Guimond replies thus:

The calculations must be based upon the primary current requirements of the device or devices, which usually is very much less than that of the secondary. The permissible voltage drop of the circuit must also enter into the calculations.

Short, sweet and entirely correct, brother. Wish I were down there by the gulf where it doubtless is, by comparison with this spot, this day, nice and cool.

Question No. 499—Is is possible to "balance the load" by connecting the light sources of two projectors to opposite sides of a 3-wire system?

Every one says, "Can't be done," which makes it unanimous, but is subject to the modification that the load is balanced when both light sources are in use.

As to the question which followed question 499, of them all, not one except brother Budge hinted that he had ever seen it. Budge stepped three paces to the front, spoke up like a h'l man and said: "I don't know," which fits you all, I guess!

Well, anyhow I'll tell you. The straight projectionist locals are as follows: Alabama 2, Arizona, none, Arkansas, none, California

Bluebook School

Question No. 512—Tell us why, in your opinion, it is essential that projection room equipment be ample and complete. Some of you might be astounded to know the percentage of scantily equipped projection rooms—rooms so equipped that it is just barely possible to "get by," after a fashion.

Question No. 513—Why should every projection room have closets, and what closets should there be?

10, Canada 8, Colorado 2, Connecticut 4, Delaware 1, District of Columbia 1, Florida 1, Georgia 1, Idaho none, Illinois 6, Indiana 4, Iowa 2, Kansas 2, Kentucky 1, Louisiana 1, Maine 1, Maryland 1, Massachusetts 11, Michigan 3, Minnesota 3, Mississippi none, Missouri 5, Montana none, Nebraska 1, Nevada 1 (One mixed local in Reno, and—'tis said—a big unmixing local not I. A. of judges) New Hampshire none, New Jersey 6, New Mexico none, New York 9, No. Carolina none, No. Dakota 1, Ohio 10, Oklahoma 2, Oregon 1, Pennsylvania 7, Rhode Island 1, So. Carolina none, So. Dakota 1, Tennessee 4, Texas 6, Utah 1, Virginia 3, Washington 3, W. Virginia 1 and Wisconsin 2, which makes a total of 116 straight projectionist locals, if I added right with all this sweat in my eyes.

Of course there are very many times more mixed locals than that. Ain't you blushing now—you chaps who didn't know that I'il simple thing.

How could you know it, do you ask?

Very simple. YOU are entitled to receive a copy of the bulletin which the I. A. issues, I believe. Anyhow it is presumed to be read at the next meeting after its receipt and that information is contained in every issue thereof.

Put Projection on a Business Basis

(Continued from page 379)

THEATRE HAS A REPUTATION FOR ROCK-STEADY, CLEAR, SHARP, WELL ILLUMINATED PICTURES, THE DRAWING POWER OF ALL PRODUCTIONS SHOWN THEREIN, GOOD, BAD AND INDIFFERENT, WILL BE DECIDEDLY GREATER THAN WOULD THE PULLING POWER OF THE SAME PROGRAMMES IF THE PICTURE WERE MORE OR LESS UNSTEADY, AND THERE WERE OTHER PROJECTION FAULTS?

Don't you think that with well projected pictures you could and WOULD SELL MORE SEATS, on the average, than you would were projection faults present? IS IT NOT JUST PLAIN, ORDINARY COMMON SENSE TO SUPPOSE YOUR BOX OFFICE WOULD DO MORE BUSINESS IF THE PICTURES IN YOUR THEATRE WERE IN EVERY RESPECT WELL PROJECTED, THAN IF THEY WERE NOT PERFECTLY PROJECTED?

Don't you, down in the bottom of your heart, believe it would be paying the patrons of your theatre a somewhat undeservedly poor compliment to suppose otherwise? True they may, as a whole, lack something of your own keen insight, but it does not necessarily follow that they are either individually or collectively such solid-ivory-top bone-heads that they do not know and appreciate the difference between a perfectly projected picture, which is, aside from either the dramatic or comedy power of the production itself, a thing of beauty, and the poorly projected picture, which is never a thing of beauty, and if the projection faults be bad enough may be a pretty awful looking thing.

In considering this angle of the matter, remember that poor projection acts as a handicap against any production, which cannot possibly be overcome. YOU MIGHT EXACTLY AS WELL QUESTION THE FACT THAT THE SUN RISES IN THE EAST, AS TO QUESTION OR DISPUTE THAT PROPOSITION. It is a hard-boiled FACT.

Mr. Exhibitor, get this and GET IT RIGHT. The audience does not, as a rule, recognize projection faults. It probably has but a vague, hazy idea that something is wrong—unless, of course, the fault is very bad indeed. That is true, but it NEVERTHELESS KNOWS IT HAS NOT BEEN ENTERTAINED TO THE EXTENT THAT IT IS KEEN TO COME AGAIN REAL SOON.

The audience usually blames it all to "the movies." Its verbal reaction usually is: "Oh, I don't care for the movies, except once in a while. I only go when there really is nothing else to do."

GET THIS: It often requires just a wee bit of difference to mark the division as between highly satisfactory entertainment and entertainment which leaves us lukewarm, and IT IS THE "HIGHLY SATISFACTORY" BRAND WHICH PULLS US INTO THE THEATRE REAL OFTEN, make no mistake about that. The other sort merely attracts us when there is really nothing much else to do—when there is some time that just must be killed.

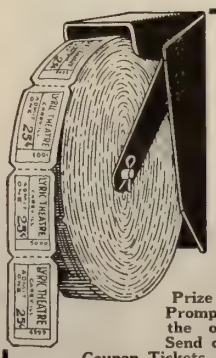
As has been said, the patrons of theatres having projection faults usually do not analyze how the faults exist (and the theatre management don't seem to do it either), but their "Oh I don't care for the movies except once in a while" should read: "OH, I DON'T CARE FOR THE POORLY PROJECTED MOVIES I SEE—EXCEPT ONCE IN A WHILE."

Service Is What Counts Big

HARRY DOBSON, Toronto, Ontario, in the midst of a letter concerning other matters says:

I like your recent remarks about the Hertner Transverter. Wrote them a week ago for information about using a reflector arc on a 75—75 Transverter. They replied at once, explaining how to make changes in the machine, and the various connections to be made; also they sent a diagram of the connections, which is what I call service, and all without charge.

Yes, service of that sort is highly valuable, and I happen to know that it is supplied, as brother Dobson says, by the Hertner Company.



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Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

As to Motor Generators

A SOUTHERN exhibitor, through his projectionists, sends a check and asks for suggestions for possible change in projection room location. He also asks my opinion as to which is the best motor generator now on the market.

I have suggested to him a projection room location change which is entirely practical, though somewhat costly to make. It will, however, not only give him a much better result by reason of less distortion, and thus tend to materially increase the box office receipts, but also will have other beneficial effects on his screen image, and enable it to be projected with great efficiency.

As to the motor generator, I have told the exhibitor that on page 61 on the July 3 issue of the Moving Picture World he will find a motor generator advertised, and that the motor generator there described is as electrically efficient as any he can buy anywhere, from any one, whereas, on the other hand, he might do much worse; also this equipment has the advantage that it requires very little floor space.

The Hertner Transverter has been in active projection service for years. It is solidly, substantially constructed. It has given very thorough satisfaction. There are other motor generators which are high grade, and which give excellent service; also there are some which this department could not and would not recommend.

The Why And Wherefore of It

P. L. GRANDY, Shreveport, La., asks:

Dear Mr. Richardson—I have a small theatre in a town near here, and the picture has just lately taken to moving up and down slightly on the screen. The movement is regular and fairly rapid. It gets faster as I speed up the projector. What is wrong?

How is it that we do not see much advice on matters of this kind in this department, as we used to see. I used to find the advice on troubles of this kind very helpful. Why have you stopped, or nearly stopped giving it?

Your trouble probably is due to a bent intermittent sprocket shaft, to a sprocket which does not run true on the shaft, or to dirt on the face of the sprocket, either of which things would throw the intermittent sprocket out of true. If the movement is just four times to each revolution of the crank shaft, then the sprocket is certainly not running true, or the surface the film runs on is not, and it is up to you to find out the reason why.

I have largely ceased from giving advice on projector troubles because projectors are now comparatively complicated, and it is very hard for one not in constant touch with their every detail to give correct advice. Then, too, whereas in the old days projector manufacturers really had no competent engineering department, they now all have that little thing, and those departments are very much more competent to give correct advice on such things than am I.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

When You're After "Ritzy" Patrons Do As Talbot Did—Build Them a Ritz

Doesn't "High-Hat" His Tulsa Crowd, But Gives Them a Spiffy Theatre Where They Can Be High-Hat—or Be Themselves

IN a town where the boys pay thirteen-fifty for their socks, and seventy-five dollars for their Panama hats, and the ladies sixty dollars a bottle for their perfume, one would naturally suppose that they would like to have a real Ritzy movie to complete the picture.

So, John T. Talbot built the Ritz Theatre, which opened in Tulsa, Oklahoma, recently. Mr. Talbot started in the show business in Tulsa sixteen years ago as a singer of illustrated songs, branching out later on his own account; his partner, Harry Castle, of Tulsa, and he bought the Palace Theatre at Tulsa, which he had managed for two years previous, extending his operations in 1919, when he opened the Majestic Theatre, a de luxe moving picture house, at Fourth and Main street. The latest addition in their chain, the Ritz is advertised by the management as an institution, and not merely a theatre.

The house may be truly described as tailor made, built for their patrons, the same as a suit is made for a customer by a high class tailor. Mr. Talbot, being in the show business in Tulsa for so many years, tried to give the people just what they wanted; every one says he has succeeded very well in his efforts.

Has Seating Capacity Of 1,600 Persons

The house seats sixteen hundred, has a mezzanine floor and balcony, the stage is forty feet wide, thirty feet deep and sixty feet high, and is equipped with a counter weight system, so that the scenery can be lifted from the floor. A Major Pre-Selective Electric Control board has been installed; a Robert Morton organ, which was made to the order of the organist, Wade Hamilton, has been placed in the center of the orchestra pit, which has an elevating apparatus with a four foot travel.

The Bailey Turbo Air Washers and Bailey Refrigeration are being used to help take care of the ventilation, the Clow-Gas Steam Radiators are used for heating.

Projection Room Well Equipped

The projection room has been equipped with De Luxe Motiograph Projectors, De Luxe Reflector Arc Lamps, Control-arcs, Brenkert Combination Effect Projectors, Spot and Flood Lights, Combination Film Cabinet and Rewind. A Da-Lite screen is used. A sixteen piece orchestra will be in the pit.

The theatre is carpeted in red, and has been trimmed in blue; the ceiling has a night sky effect. With stars showing here and there, a decidedly Oriental effect has been achieved. Two spot lamps have been installed on each side of the mezzanine floor, in the walls. Dull glass has been installed, to tone down the light which helps to illuminate the theatre.

The Ritz was opened with an old-time housewarming. Governor M. E. Trapp, of Oklahoma, was in and made a brief speech. Telegrams of congratulation were read on the stage from Harold Lloyd, Ford Sterling, Cecil de Mille, D. W Griffith, Jack Holt and Wm. Boyd.

John Eberson, of Chicago, the architect; Mr. A. L. Farmer, the master of ceremonies, and Mr. Talbot did a little two minute skit for the customers and the show was on for the evening. "Let's Get Married," with Richard Dix and Lois Wilson, was the feature.

The house will have regular de luxe programs, the same as The Balaban and Katz Theatres of Chicago and other large houses.

The prices of admission will be as follows: 12.30 to 1.30, 35c; 1.30 to 6, 40c; after six o'clock, 50c. with children, matinees, 15c; night, 25c.

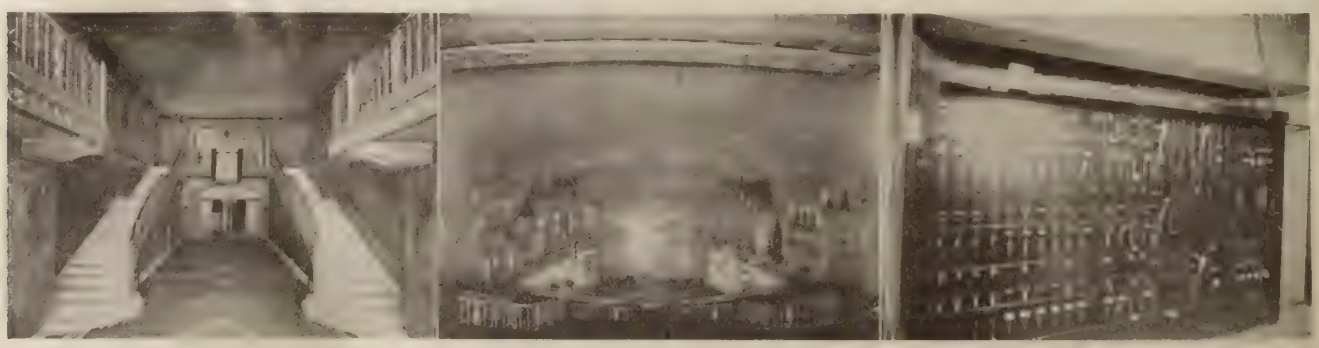
The house staff will consist of John A. Harrison, house manager; James A. Clark, in charge of publicity, Thomas Herrick, orchestra conductor, Wade Hamilton at the organ, and Arthur E. Belton will be the chief projectionist. All have been connected with the management, in their other Tulsa theatres.

Appells Pulling Down Two to Put Up One In York, Pa.

NATHAN APPELL, head of Nathan Appell Enterprises, with Louis Appell on the job at his side, plans to yank down both the Opera House and the Orpheum—and a large factory building, perhaps—and put up in their stead a mammoth theatre, to be one of the finest in Central Pennsylvania presenting Keith-Albee vaudeville.

There will be three thousand seats in the new structure, and that won't be the end of the quality equipment—cooling, heating, stage appliances, lighting, decorations, will be of the best.

Projection? Well, if that falls below being above par it will be the first time in any house that the Appells have had contact with.



The Ritzy Ritz is good stuff, from the front to the backstage—a glimpse is all you get here, but it's sure proof.

Bad Reels and Punk Inspection Get Good Projectionist's Goat

"How Do They Get That Way?" Carl Demands

EXCHANGES ought to paste, tack or otherwise affix this item to the wall over the inspection table—in some cases! There are a lot of exchanges where it would simply be an affront to good and carefully conscientious workmen to do it. But—there are others. Carl Anglemire, besides working for better projection, protection of the print, and the putting on of real shows, books his pictures—so he has a right to speak out in meeting—and he does—this way: "Dear Van:

"Recently we received a very good Print of a Feature. Everything was fine until we started Reel 5. Then the fun began. The Film was wound on our old friend Mr. Junk Reel. It had a hub that was flat sided. That meant trouble. First it damaged the Film which was in excellent condition. Next it spoiled our Show due to its giving us trouble at the end of the Reel. Any Projectionist knows what I mean.

"We also received a Print of a Feature in good condition as far as the Film Stock was concerned. But, the girl at the Exchange tried to reel all the film on one Reel and set it on top of the rest of the Reels in the Can. By the time it came to Nazareth, about thirty feet of it had come off the Reel and slid down past the rest of the Reels to the bottom of the can.

"It took me about a half hour to get that pesky Reel out. Even with my trying to be careful I tore the Film and had to make a patch. It takes an even tempered man to keep his temper when he receives Films in the above described condition. If the Film was sent out in A1 condition I believe 90% of the Projectionists would treat it decently, but when it comes to one in the condition of junk it is very liable to be treated as junk.

"There is something wrong with the management of the Exchanges. The GOOD PRINT in fit condition for GOOD Projection is their best stock in trade. Some of them try to give us Good Prints, but the great majority seem to forget that Good Prints are needed by the Exhibitor to put over a Show.

"C. A. ANGLEMIRE,
"Booker 'Y' Theatre."

San Francisco Notes

Tex Coombs, head of the Theatre Equipment Supply Company, San Francisco, Cal., is making a business trip to Eastern points, as is also L. G. Dollover, of the Western Theatre Supply Company, likewise of this city.

The Campus Theatre, the latest addition to the amusement houses of Berkeley, Cal., has installed Preddy Reflector Arcs.

Two late model Motiographs are being installed in the new Harding Theatre of Samuel H. Levin of Divisadore street, San Francisco, Cal. The work is being done by Walter G. Preddey, the new distributor in this territory.

George H. Leathurby, head of the George H. Leathurby Company, San Francisco, Cal., featuring Leathurby-Smith Unit Organs, was recently confined to his bed by an attack of pneumonia, but is out again.

J. A. G. Schiller, general manager of the Robert Morton Organ Company, San Francisco, Cal., is making a swing around the country, visiting the various sales branches and inspecting the latest developments in theatre organs. He attended the opening of the new Loew Theatre at New Orleans, in which a Robert Morton organ has been installed.

Elmora, N. J., Gets 1,500

UNDER the auspices of Stanley Sobelson, J. J. Thompson and Fred Ungar, owners of the West End Theatre, Newark, a 1,500 seat house in Elmora, Elizabeth, N. J., is going up. They plan to make this one of the most beautiful theatres of its size in the State. They are also building a 1,200 seat house in Bayonne and have under consideration a site for another in Jersey City.

Loew's State Still Cooler

LOEW'S STATE THEATRE, Saint Louis, has installed a new unit of its cooling system to provide for the comfort of patrons in the mezzanine promenade and the lobby. The added unit cost $50,000.

The Grand Opera House spent $21,000 for improvements to its cooling system installed a year ago at a cost of $75,000.

Miller Enterprises Active

SIMPLEX PROJECTORS, a General Electric motor generator, a Payne Haftone screen and Superlite lenses, have been contracted for by the Miller Enterprises of Wichita, Kas., for their Klock Theatre, Pittsburg, Kas., which is undergoing extensive remodeling.

Hertner Bulletin On Transverter Special Mirror Arc Use

RECENTLY the Hertner Electric Company published a new bulletin on the Transverter, with special explanation in connection with its use in transverting alternating current into direct current and in using the Transverter in Mirror Arc Projection.

This folder will be sent free to any Theatre Owner, Manager or Projctionist writing them for it. Address your request to The Hertner Electric Company, Cleveland, Ohio, marked for the attention of Mr. John Hertner, President.

A number of recent installations of Transverters include the following theatres:

Palace Theatre, Baltimore, Maryland; Washington Theatre, Brighton, Michigan; Congress Theatre, Bronx, New York; Rialto Theatre, Knoxville, Tenn.; Delft Theatre Co., Escanaba, Michigan; Walker Elec. & Plbg. Co., Atlanta, Ga.; M. J. Kallet, Madison Theatre, Oneida, New York; Royal Theatre, Hutchinson, Kansas; Interocean Forwarding Co., New York City, N. Y.; Olympic Theatre, Floydada, Texas; Chief Theatre, Steamboat Springs, Colo.; Washington Opera House, Maysville, Kentucky; Capitol Theatre, Portchester, N. Y.; Dycker Theatre, Brooklyn, N. Y.; Sanford Theatre, Irvington, N. J.; Post Amusement Officer, Marine Barracks, Paris Island, S. C.; Kinema Theatre, Brooklyn, N. Y.; Russel Hurd, Liberty Theatre, Pen Argyl, Pa.; Star Theatre, Tonawanda, N. Y.; Cataract Theatre Corp., Niagara Falls, N. Y.; Crescent Theatre, Kearney, Nebraska; Edwards Theatre, Sarasota, Fla.; Grand Theatre, Pittsburgh, Kansas; Grand Theatre, Elyria, Ohio; Great Kills Theatre, Staten Island, N. Y; O. C. Lam, Rome Enterprises, Rome, Ga.; Miller-Seldon lec. Co., Detroit, Mich.; Colony Theatre, Detroit, Mich.; West End Theatre, Detroit, Michigan; Piccadilly Theatre, Brooklyn, N. Y.; Lavallette Theatre, Lavallette, N. J.; Princess Theatre, Victoria, Texas; Capitol Theatre, Weslaco; Texas; Connellee Theatre, Eastland, Texas; Rialto Theatre, Loveland, Colorado; Rio Grande Theatre, Las Cruces, New Mexico; J. J. Cruz, Corona, California.

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TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Henry S. Koppin Building Big Theatres in Detroit and Wayne; Fred M. Shafer Joins His Firm

GROUND was broken last week for Henry S. Koppin's new three-thousand-seat house at Gratiot avenue and Six Mile road, Detroit, which will be known as Henry S. Koppin's Million Dollar Theatre. Mr. Koppin is president of the Woodward Theatre Company, Detroit.

The theatre will be housed in a large apartment building, with a frontage of an entire block on Gratiot avenue, giving to Detroit one of its largest outlaying houses. The house will be modern in every respect with a large and fully equipped stage.

Mr. Koppin states that no expense will be spared to equip the house in the most elaborate and modern fashion.

Work on the building will be rushed so that the theatre portion of the structure can be opened January 1 of next year.

Construction also has been started on an 1,800-seat house for the Koppin firm in Wayne, Mich.

This building will be of brick and stone, all structural steel with floors of reinforced concrete. A sprinkler system of the latest origin will protect the entire building.

The theatre will have a two-floor auditorium, with a stage of ample size to accommodate the largest of road attractions. A luxurious lounge on the mezzanine floor for ladies and gentlemen, and a spacious play room for the children will be innovations.

The specifications call for the improved giant fan ventilation system, ample to supply 35,000 cubic feet of fresh air into the theatre auditorium per minute.

Completion of the building also is scheduled for January of next year.

Mr. Koppin also announces that he has secured the services of Fred M. Shafer for an executive position. He is a brother of Wallace Shafer, supervisor of the Koppin theatres.

Fred has been managing director of the Lafayette Theatre, Buffalo, for the past six years. He is also president of the Buffalo Theatre Managers Association.

Fred has had many years' experience in the show business as well as the motion picture business. He was at one time traveling representative for William Fox, coming to Detroit in 1919 to open the Washington Theatre for Mr. Fox. From here he went to Buffalo to take charge of the Lafayette Theatre.

FRED M. SHAFER

Loew Will Keep Folks Cool and That Will Keep 'Em Coming

LOEW'S STATE THEATRE, Broadway and 45th Street, now boasts a new and thoroughly modern cooling and ventilating plant known as the "CO2" system, (carbonic anahydride). It is not an ammonia plant which has at times caused ill effects to the patrons of theatres, but was invented with the sole purpose in view of refrigerating the air.

In its method of operation the water is drawn from the street through condensing and cooling coils and then through air washers and sprays so as to purify the same, and blown from the ceiling above through registers. The temperature of this is thermostatically controlled, which means that it is automatically controlled so that it is always at one even temperature through all parts of the building.

The bad air is sucked out from the bottom, through aisle hoods and mushrooms, and on very hot days the air that is sucked out is reused after it has been thoroughly purified through the air washers and cooling coils and blown back into the building. The air is delivered in even temperature so as to cause no blasts on the heads of the public and is equally distributed coming through at a very low velocity. The building can be cooled to the extent of 20 degrees below the outside dry bulb temperature.

This same system operates the reverse way in the winter time blowing the warm air up from the bottom through the aisle hoods and exhausting the foul air through the ceiling.

This same recirculating system is operated in extremely cold weather retempering the air after it has been purified and washed, thus always affording the public pure and clean air at all times.

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WANTED POSITION—Projectionist, 13 years' experience; married; reliable; references. State salary and when desired. At once, by letter. Projectionist, Box 263, Carrollton, Ga.

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Demonstrates New Editors' Projector's Novel Features

MR. ROBIN SERRURIER, son of I. Serrurier, inventor, demonstrated recently the novel qualities and original features of the Moviola-Midget Projector, principally designed for use by editors of film and those who require a practical, compact mechanism for this use.

The Moviola-Midget, shown herewith, has a cool light—film can be held as long as is desirable for inspection. An extra large lense makes it easy to pick out details in any frame of the film that may be under inspection.

A compact motor and a regulating attachment, with reverse, makes it possible to run film rapidly or slowly, to stop and hold it at any desired point, and to run it back all or part of its length.

A strip of film can be slipped into position in very brief time and the framing device makes it easy to align the picture for inspection. The Geneva Star and Cam movement is employed in passing the film through the compact little projector.

Armored cable, fireproof; continuous rubber belting, alternating or direct current feature, and self-closing oil cups are among the features of this projector which is being employed by a long list of studio cutters, editors and film inspectors, as well as many in exchange inspection rooms.

Visits California

Henry Bredhoff, of the Hawaii Film Supply Company, Honolulu, T. H., is in San Francisco, Cal., for an extended stay. He is also secretary of the Honolulu Advertising Club and came to San Francisco with a large delegation, including Governor Wallace R. Farrington, to attend the twenty-third annual convention of the Pacific Coast Advertising Clubs' Association. Mr. Bredhoff reports conditions in the amusement field in the Islands to be in fairly good shape.

R. E. Power Back

Robert E. Power, of the Robert E. Power Studios, San Francisco and Los Angeles, has returned to California from a visit to the Pacific Northwest where new theatres at Portland and Seattle are being decorated and furnished with stage equipment.

Contracts Awarded

NEW BRITAIN, CONN.—G. Ratner, 42 Church street, New Haven, will shortly erect one-story brick theatre, 68 by 105 feet, to be located at Broad and Washington streets, to cost $150,000.

GREENVILLE, ILL.—George Trost has contract for two-story theatre and store building, 84 by 124 feet, to be erected at College avenue and Third street for E. W. Hickman.

KANKAKEE, ILL.—James J. Redding & Company, 10 North Clark street, Chicago, has contract for brick theatre, store and apartment building, 150 by 150 feet, to be erected at northeast corner Dearborn and Merchants streets, for Kankakee Building Corporation, to cost $750,000.

ROCKFORD, ILL.—James J. Redding & Company, 10 North Clark street, Chicago, has contract for three-story brick, stone, terra-cotta and reinforced concrete theatre, store and apartment building, 137 by 205 feet, to be erected at Genesee and Clayton streets, for W. C. Burnett, 2 Genesee street, to cost $1,000,000.

MILROY, IND.—Moving picture theatre is being erected, to cost $75,000.

QUINCY, MASS.—Sears & Sons, 72 Woodbine street, Wollaston, Mass., have contract for one and two-story brick and stone-trim theatre and store building, to be erected at Beal and Chapman streets, for Universal Realty Company, care E. H. McEven, 72 Woodbine street, Wollaston, Mass., to cost $200,000.

POWHATAN, O.—Miller Brothers, Martins Ferry, O., have contract for one-story brick and tile theatre, 70 by 120 feet, to be erected for Farrie & Diah, 320 Eighth street, Moundsville, W. Va., to cost $60,000.

MILWAUKEE, WIS.—Theodore Stark & Company, 130 Muskegon avenue, have contract for two-story brick Colonial Theatre, 50 by 225 feet, to be erected at Fifteenth and Vliet streets, for Colonial Amusement Company, 984 Sherman boulevard, to cost $300,000.

MILWAUKEE, WIS.—Theodore Stark & Company, 130 Muskegon avenue, has contract for one-story brick and tile moving picture theatre and store building 100 by 120 feet, to be erected at southeast corner Thirty-seventh and Center streets, for Silliman's Theatres, Inc., 530 Grand avenue, to cost $250,000.

WASHINGTON, D. C.—W. P. Lipscomb Company, 1406 G street, N. W., has contract for four-story brick and stucco moving picture theatre, store and apartment building, 185 by 100 feet, to be erected at Rhode Island avenue and Sixteenth street, N. E., for Woodridge Theatre Company, Sixteenth street and Rhode Island avenue, N. W., to cost $200,000.

FREDERICK, MD.—Hahn & Betson, 202 West South street, have contract for two-story brick theatre, 60 by 300 feet, with seating capacity of 1,500, to be erected on West Patrick street, for Stanley-Crandall Company, Metropolitan Building, Washington, D. C., to cost $250,000.

SPRINGFIELD, MINN.—Dombrouski Bros. have contract for new moving picture theatre, to be completed in September. House has been leased to Frank Parsons for a term of ten years.

DORMONT, PA.—H. Justin Brown, 2833 Broadway avenue, has contract for one-story brick theatre, 60 by 111 feet, to be erected on Potomac avenue, for E. J. Murray, 1435 Potomac avenue, to cost $70,000.

Improving Theatres

QUINCY, ILL.—Washington Theatre has been closed to make extensive improvements. House will be renovated, redecorated, stage lowered about one foot, lighting system rearranged, new exits provided, permanent steel fire escapes to replace old ones outside, and Typhoon cooling system installed.

SOUTH BEND, IND.—Crawford Fairbanks Estate, 416 South Sixth street, contemplates remodeling Grand Theatre, moving picture house, located southeast corner Seventh and Cherry streets.

COLDWATER, MICH.—Pappas Amusement Company has plans by E. S. Batterson, 901 West Westbridge street, Kalamazoo, Mich., for remodeling theatre, to cost $15,000.

* Additional information since previous report.

Theatre Information

Building, Remodeling Plans Filed

Picture Theatres Planned

DALY CITY, CALIF.—C. H. Jenson, Santa Fe Building, San Francisco, is preparing plans for reinforced concrete theatre, to be located on Mission street, to cost $150,000.

NEW HAVEN, CONN.—Associated Theatres has plans by J. Weinstein, Metropolitan Building, for brick theatre, to be located on Norton street, to cost $150,000.

BATON ROUGE, LA.—Columbia Theatre, Inc., plans to erect theatre, 64 by 128 feet, at Third and Convention streets, to cost $250,000.

BALTIMORE, MD.—Ambassador Theatre Company, Fulton and Pennsylvania avenues, has plans by Clyde N. and Nelson Fritz, Lexington Building, for two-story brick and stone-trim Ambassador (moving picture) Theatre, including community building, 100 by 200 feet, to be located at Fulton and Pennsylvania avenues, to cost $400,000.

AMHERST, MASS.—J. T. Sheehan, 57 College street, is taking bids on one and two-story brick and reinforced concrete theatre, store and office building, 95 by 175 feet, to be located on Main street, to cost $150,000.

NEWTON, MASS.—G. J. Martin and associates, 349 Commonwealth avenue, plans to erect one and two-story brick theatre, to cost about $200,000.

DETROIT, MICH.—John F. Hogan and associates have plans by Garstecki & Waier, 403 Hofman Building, for three and four-story brick and stone-trim theatre, store and office building, 250 by 100 feet, to be located at Harper and Maxwell avenues. Theatre will have seating capacity of 2,500.

DETROIT, MICH.—Weber Realty Company has plans by Kohner & Payne, 405 Kresge Building, for two-story brick theatre, store and apartment building, to be located at Six Mile road and Gratiot avenue, to cost $275,000. Theatre will have seating capacity of 2,000.

MOOSE LAKE, MINN.—W. M. Miller has plans by F. A. Schweiger for new brick and concrete moving picture theatre, 25 by 125 feet, equipped with stage and projection room to cost $15,000.

ST. JOSEPH, MO.—Sun Amusement & Realty Company, 2712 Renick street has plans by E. G. Kratz, 702 Finance Building, Kansas City, Mo., for one story brick and concrete moving picture theatre, 65 by 120 feet, to be located at Illinois and Gordon streets, to cost $25,000.

LINCOLN, NEB.—Charles Stuart, 1830 E street, has plans by Davis & Wilson, for ten or twelve-story brick theatre, store and office building, to cost $500,000.

NEWARK, N. J.—Beacon Theatre has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for twelve-story brick and stone-trim theatre and office building, to be located on Broad street, to cost $1,500,000.

NEW YORK, N. Y.—Rose Marie Holding Company has plans by H. J. Krapp, 1650 Broadway, for thirteen-story brick and stone-trim theatre and office building, to be located at 211 West Fifty-third street, to cost $750,000.

WESTBURY, N. Y.—Westbury Theatre Corporation will take new bids for two-story brick theatre, store and apartment building, 199 by 96 feet, to be located on Post avenue, to cost $250,000.

CLEVELAND, O.—A. Greenwald and S. H. Stecker, 535 Society for Savings Building, have plans by N. Petti, 306 Williamson Building, for two-story brick moving picture and vaudeville theatre, to include stores, offices and apartments, to be located at northwest corner Broadview road and West Twenty-fifth street, to cost $250,000.

CLEVELAND, O.—Walnut Realty Company has plans by S. H. White, 1032 Schofield Building, is taking bids on two-story brick and concrete theatre and store building, to be located at East Ninth street and Superior avenue, to cost $400,000.

NEW COMERSTOWN, O.—G. M. Jordan and C. E. Wheland plan to erect three-story brick moving picture theatre and apartment building, 50 by 175 feet, to be located on Bridge street.

GUTHRIE, OKLA.—Ned Pedigo, operating Guthrie Theatre, plans to build modern theatre in Barker Building. Will be devoted to pictures and vaudeville.

KLAMATH FALLS, ORE.—H. W. Poole, owner of Liberty and Pine Tree Theatres, plans to erect new house, to cost about $200,000. Will be devoted to pictures and occasional road shows.

NEW CASTLE, PA.—Rowland & Clark, of Pittsburgh, plan to erect new theatre and office building, to cost $500,000.

PHILADELPHIA, PA.—Juniper & Cherry Street Corporation has revised plans by R. Beneckert, Bellvue Court Building, for one-story brick and reinforced concrete mezzanine theatre, 114 by 180 feet, to be located at Juniper and Cherry streets.

PITTSBURGH, PA.—Loew Theatrical Enterprises, 1540 Broadway, New York, is taking bids on three-story brick and stone-trim theatre, to be located on Sixth street and Penn avenue, to cost $1,000,000.

GURDON, ARK.—F. E. Wright & Sons, East Front street, will replace burned theatre with two-story brick building, 50 by 140 feet, to cost $27,500.

FRESNO, CALIF.—A. Pantages Circuit, Pantages Theatre Building, San Francisco, has plans by B. M. Precita, Pantages Theatre Building, San Francisco, for concrete theatre and office building, 150 by 150 feet, to be located at Fulton and Toulume streets, to cost $250,000.

LOS ANGELES, CALIF.—N. W. Stowell, 129 West Second street, has plans by Morgan, Walls & Clements, Van Nuys Building, for reinforced concrete theatre, to be located on Hill street, to cost over $300,000.

HARTFORD, CONN.—A. M. Schuman and J. Walsh, 909 Albany avenue, have plans by J. Tuck, Park Square Building, Boston, Mass., for brick and marble-trim theatre, to be located on Farmington avenue, to cost $350,000.

PITTSBURGH, PA.—Western Pennsylvania Amusement Company plan to convert building at 809 Liberty avenue into moving picture theatre.

UPPER DARBY, PA.—Syndicate has plans by Hodgens & Hill, 130 South Fifteenth street, Philadelphia, for one and two-story brick and stone-trim theatre, store and apartment building, 120 by 180 feet, to be located at Sixty-ninth street and Ashby road, to cost $750,000. Theatre will have seating capacity of 2,500.

WAYNESBORO, PA.—Kirson Brothers, Martinsburg, W. Va., have plans by A. J. Klinhart, 54 West Washington street, Hagerstown, Md., for two-story brick theatre, 65 by 150 feet, to be located on West Main street, to cost $100,000.

SIOUX FALLS, S. D.—Pay Enterprise Corporation, operating Colonial Theatre, will erect new Egyptian design theatre to replace other house.

MEMPHIS, TENN.—A. Suzore will erect a negro theatre at 277 North Main street.

BURLINGTON, WIS.—W. L. Uglaw, manager Crystal Theatre, has plans by Edward Tough, 119 East Washington street, Madison, Wis., for one and two-story brick, tile and reinforced concrete theatre, 38 by 90 feet.

MADISON, WIS.—T. S. Michalson, Sr., 1947 Winnebago street, has plans by F. C. Foltz, 510 North Dearborn street, Chicago, Ill., for four-story brick and reinforced concrete theatre and store building, 60 by 160 feet and 133 by 166 feet, to be located on Atwood avenue, to cost $350,000.

ORLANDO, FLA.—A. C. Marshall, president Orange Belt Auto Line, 4 West Central avenue, has plans by Roy A. Benjamin, for three-story theatre, store and office building, to be located at 319-23 North Orange avenue, to cost $250,000. Seating capacity 2,500. Equipment to cost $25,000. Install $50,000 pipe organ.

ATLANTA, GA.—G. R. Black, Newman, Ga., will erect moving picture theatre on Ponce de Leon avenue, near boulevard.

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Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

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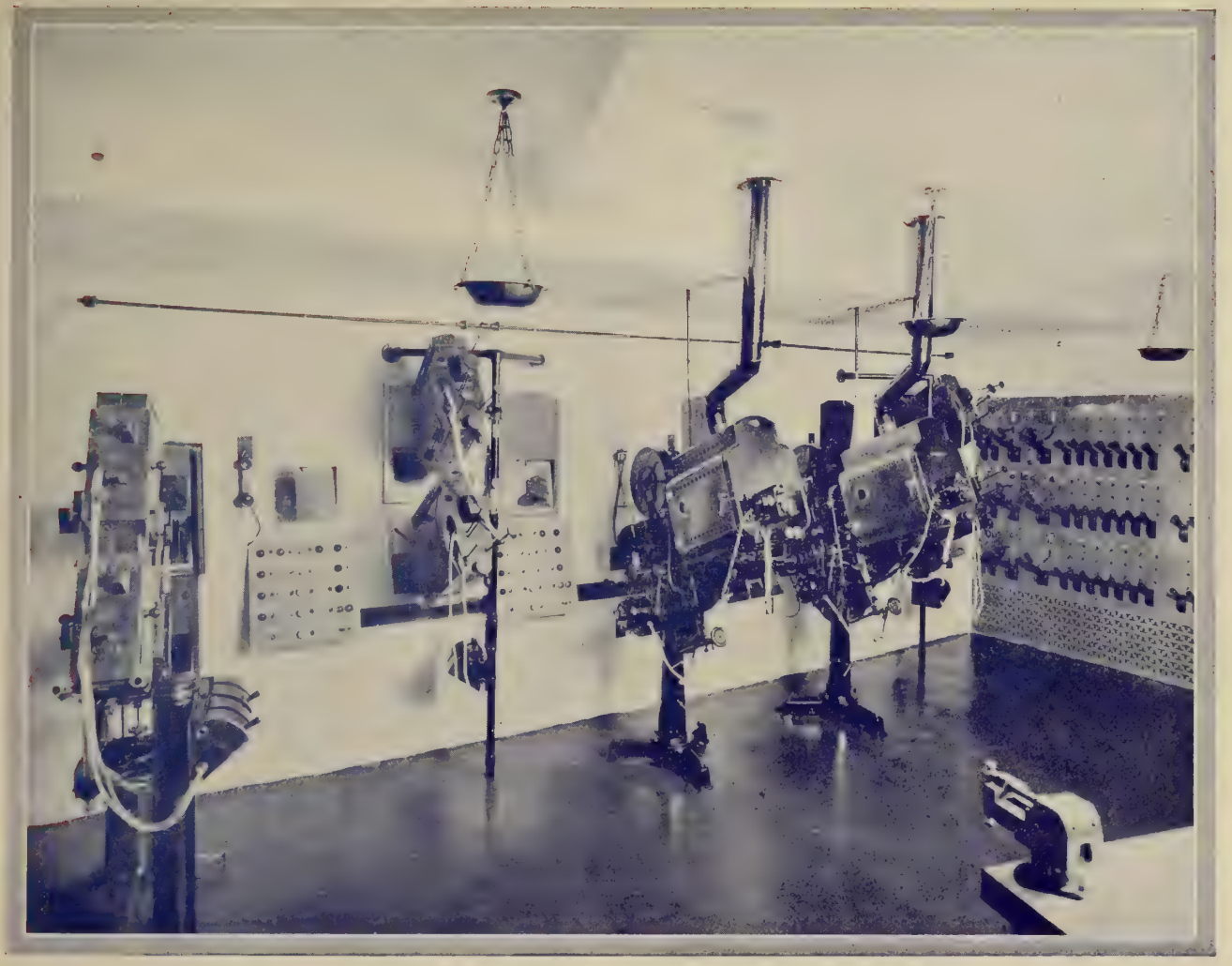

This is the projection room of the Carthay Circle Theatre, Los Angeles, California

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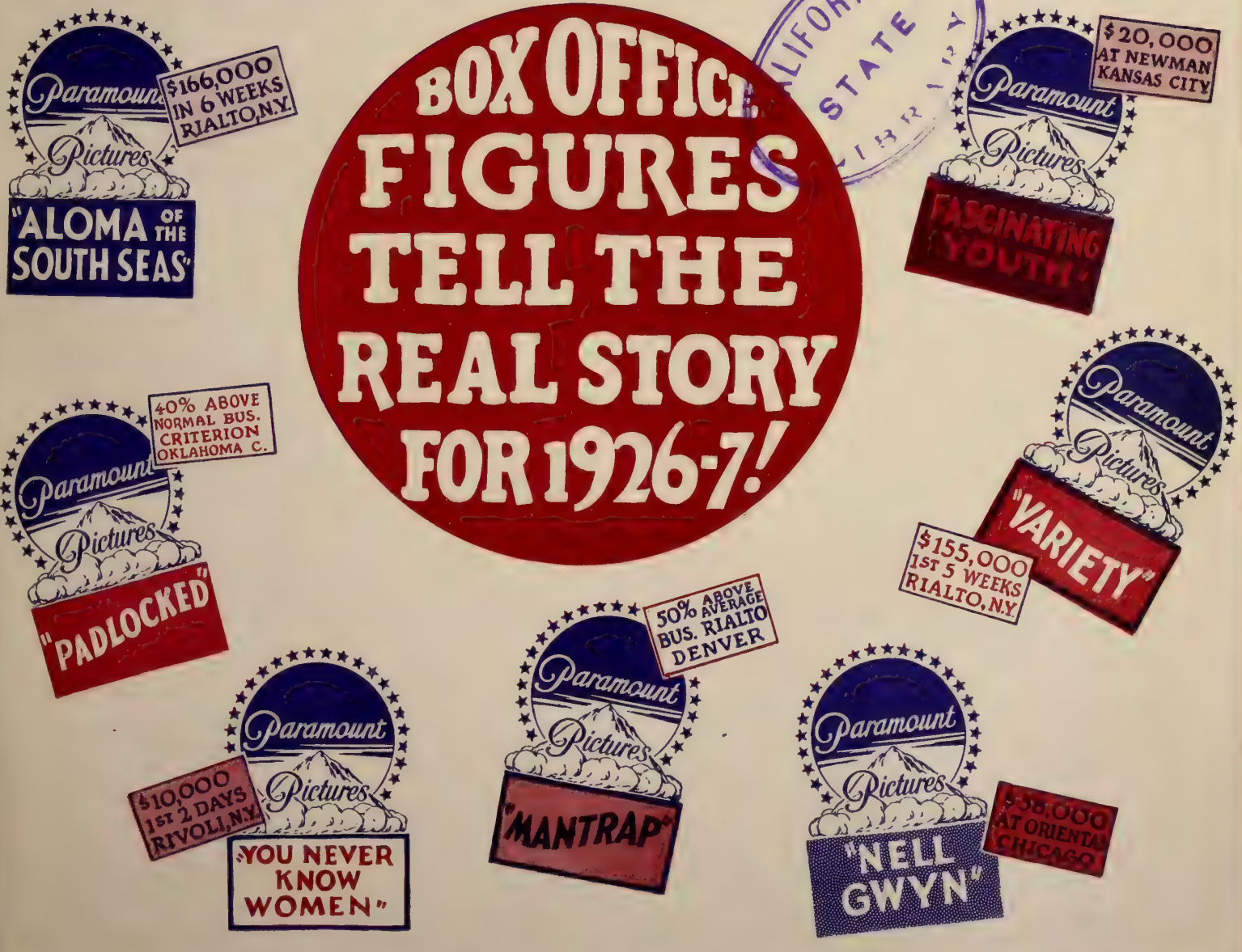
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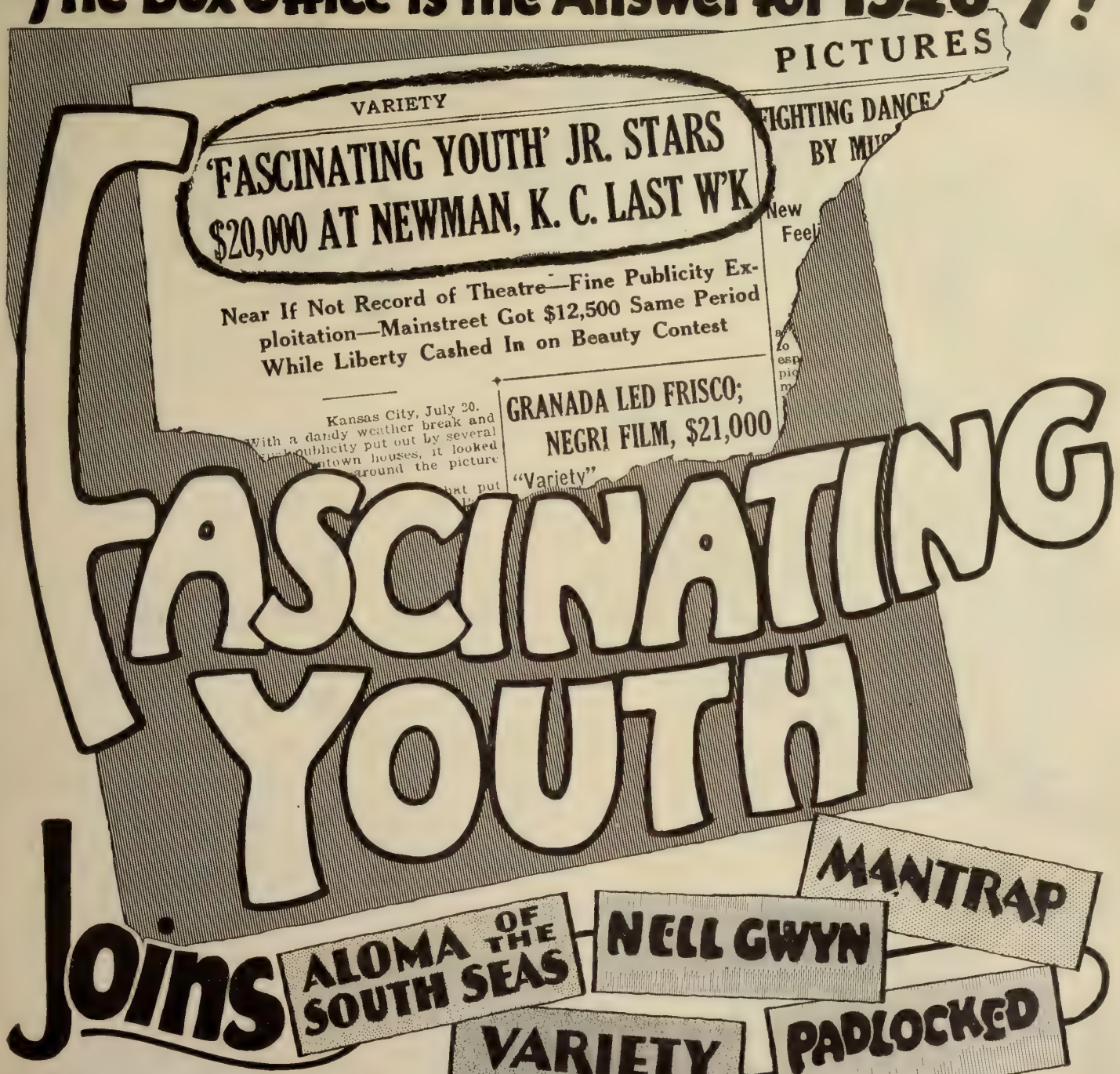

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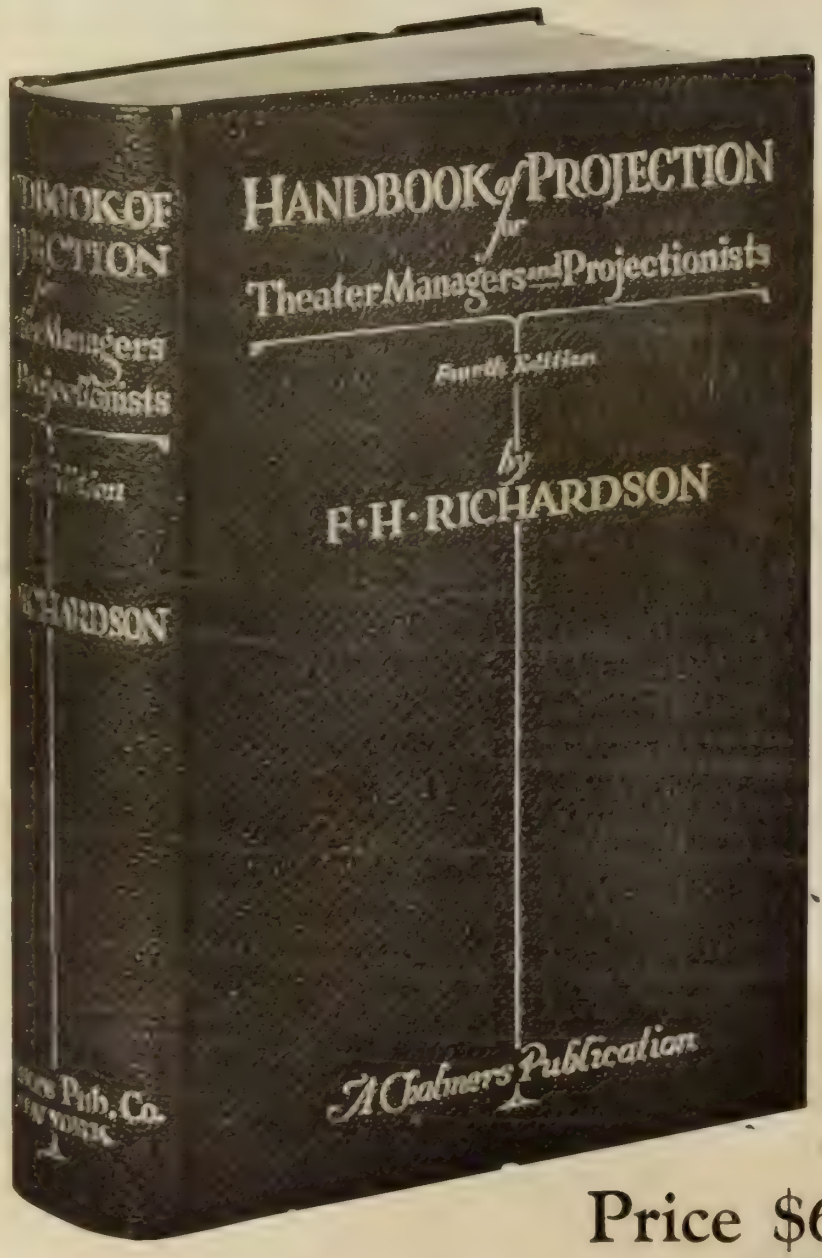

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THIS is announcement No. 3 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced the signing of Bill Cody for a series of six Westerns; No. 2 announced Sandow, world's greatest dog in six big features. Watch for No. 4.

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Harry Carey, with Ben Hall and Charles Clary, in a scene from "Satan Town," a Western, strong and daring in treatment, which Pathe offers for August release

Give Us More "Jokes" Like Will H. Hays

THURSDAY Will H. Hayes affixed his signature to a contract whereby he undertakes to continue his activities for a further period of ten years.

When his appointment was first announced there was more or less of a disposition to regard his connection with the business as a grand gesture that meant little or nothing. Even the wisecrackers could see nothing more to his position than the possible effect it might have in fending off possible Federal Censorship. One of the political generals, it was pointed out that he could bring influence to bear that would successfully influence the Congress against any measure which might be proposed. In other words, he was being hired to lobby against censorship, with a high-sounding title to camouflage his real activity.

Undoubtedly Mr. Hays has contributed importantly toward the fact that there is no Federal form of censorship, but he has not arrived at this end through wire pulling and lobbying.

He has abated the danger of censorship not through political bargaining, but through using every endeavor to so place the pictures before the public that even the reformers had to realize that such a measure would stand no chance against public opinion.

Through his tact and good judgment he has created a public relations department that has done far more to hold national censorship in abeyance than the most astute political jockeying could have accomplished.

He has removed the NEED for censorship. He has raised the plane of the picture. He has kept from the screen the notorious who have sought to capitalize their notoriety. He has striven constantly for cleaner and higher standards and he has brought even some of the bigoted to a realization that the members of the Motion Picture Producers and Distributors seek not to flaunt public opinion, but court approval from those who seem to uplift moral standards. It has been impossible to argue with the extreme bigots, but he has shown the fairminded that he stands ready to work with them.

If Will H. Hays had done no more than this, he would be well worthy of praise, but this is only one instance of activities. He has turned the critics into boosters, but he has given them something to brag about as well. This side of his work is less apparent to the exhibitor and the public, but it is none the less effective and persistent. He has done much to give the general public better entertainment and an appreciation of that betterment.

Engaged primarily to reduce internal friction in the organization he heads, his work for the exhibitor and the public has been vast and untiring, because he realizes that the producers cannot profit unless they please the public they cater to.

The industry has made a vast advance since his induction into office. That he is to continue this most valuable work is welcome news to all who have the best interests of the industry at heart. It means advancement—and advancement necessarily means profit to all.

"What's New"?

By Bill Reilly

J. D. Spots the Situation

IN a recent letter written by J. D. Williams, of the British National Pictures, Ltd., to Mr. S. Rowson, "J. D." condenses into very few paragraphs the entire film situation. He writes in part:

"It is true that seventy-five per cent. of British producers have failed, but the same is true of America. I know that I gave a start to forty different producers or producing companies when I was the head of First National in America, and I know that only five of these have made good. The fact that the great number of British producers have failed is, therefore, no reason for supposing that the British film industry is dead. On the contrary, my experience with First National proved to me that with efficient technical facilities, with a popular story and with a box-office star and director, success is generally guaranteed.

* * *

"If all British pictures were made with this in view, I think there would be no difficulty in getting British pictures into America on the finest possible basis, just as there is no difficulty in selling in America the works of Kipling, Shaw, Barrie or Wells. . . The film business cannot be monopolized by any one country. In this respect picture making is very like book publishing. Any good author will find a publisher in any country and in every country, just as any good film will command a world release. The only difference is that in Britain it is more difficult to get money to make pictures than to publish books, because the making of a good film necessitates the investment of a large sum of money."

* * *

That seems to be the trouble in a nutshell. It takes a comparatively large sum of money to turn out good pictures today. When one reel features could be turned out at a negative cost of less than $500 for a thousand feet, England was entirely content to accept the American and French films. The financial returns were comparatively small and were not sufficiently interesting to attract the proper capital.

Today when a single picture costs from half a million to a million or more, the enterprise is more inviting, but the investment is far too large to interest capital. It is not possible to make pictures for a few thousands or a few hundred thousands and expect to compete with pictures costing upward of half a million.

England cannot expect to come into the world market with a low grade of program pictures and compete with the best work of American, German, French and Italian producers. She cannot hope to compete unless she is able to offer a product that will take rank with the best of other countries rather than the low average.

The first Williams picture to be shown here has gone over, because it has been made to appeal to the world taste. It is 100 per cent. picture and not 50 per cent. picture and fifty per cent. patriotism. American bookings alone will more than return the negative costs of this picture. Of the second release, "London," Mr. Williams writes, "I am so certain of the excellence of this picture and its success in America that I would not today take 100 per cent. profit on our investment in this film. With regard to "Mme. Pompadour" and "Tip Toes," he feels equally assured.

To enter the world market Great Britain must offer pictures as good as the best. She can do it if she is willing to spend the money. And she has this great advantage over the American made picture. She can organize her ventures to eliminate a large part of the costly overhead and lost motion that so tremendously runs up the cost of the American productions.

It is far more easy to eliminate these wastes at the start than to remove them from a business based on extravagant methods. That is where the British producer stands his best chance. He can profit by the costly experiences of others.

* * *

In producing "Nell Gwynn," J. D. Williams has done more to solve Britain's problems than all who have gone before him. He has made one success. He will follow with others. He will demonstrate that picture success is not a matter of geography but of delivering the goods. What he has already done, others can do through the same application of intelligence, taste and tireless energy. It cannot be accomplished through writing to the papers or the enactment of laws. It's merely a matter of making pictures as good as the best product of other countries.

O'Toole, Editor

M. J. O'TOOLE makes his debut as editor of the August issue of the Official Bulletin of the Motion Picture Theatre Owners of America, and has produced a very creditable issue. It is not the easiest thing in the world to get out even a small newspaper, and Mr. O'Toole has produced an issue that will compare very favorably with those of the past. Here's welcoming him to Our Set! Long may he edit!

Pinchot At It Again

GOVERNOR PINCHOT has been making Pennsylvania proud of him again by seeking to close the Sesqui-Centennial on Sunday. The case will come into the courts next Monday and it is to be hoped that the courts will take a more liberal view of the matter than the chief executive.

* * *

Pennsylvania is a state of peculiar compromises but the Pinchot government is making a characteristic gesture in seeking to close the Sesqui on the one day of the week when its many advantages may be enjoyed by the great mass of workers.

* * *

Possibly the exposition will be closed, through stress of influence brought to bear, and Philadelphia can spend its Sundays on trips to Wilmington and other river points which, according to report, are scarcely as elevating or educational as a visit to the Sesqui.

Death and reformers love shining marks, and there is comparatively little advertising in suppressing these lesser amusements.

Are Westerns Reviving?

IN twenty per cent. of the houses throughout the country, the Western picture is the one best bet. Tom Mix, Harry Carey, Fred Thompson, Hoot Gibson are paying the rent and the light bills for the theatres. Society and jazz stories are just fill-ins.

* * *

Now it looks as though the other eighty per cent. is going in for the western picture. The Zane Grey productions made by Paramount look well on the balance sheet, and "The Covered Wagon" probably made more money than "The Ten Commandments." Other producers are turning to the west for their inspiration. There will be more western pictures this year than last. Probably many more in the season of 1927-8.

* * *

In an earlier day the western picture was the most popular, both here and abroad. One English booker twenty years ago made the flat statement that he would book any picture that had a "flying mount" in the first fifty feet, and he meant precisely that.

The west is our Land of Romance, sole source of distinctively American stories. The colonies lie too far in the background. The Revolution is a dead issue. Only in the west can be found romance that appeals to the imagination.

Jazz parties are growing to be a drug on the market. The flapper must trade her brief skirts for riding breeches. In time we shall be fed up on westerns, just as we were back eight or ten years ago. But meanwhile the west once more has the call.

* * *

And Westerns are so beautifully cheap to make. It is no wonder the producer appreciates the change in sentiment. Back in 1910 it took about two days to make a good western. In a pinch you could slap one together in a full working day. They'll cost more now, but nothing what it costs to build bedrooms three stories high and ball rooms with fifty-foot ceilings.

It's Good, Paul, But Not New

HAND it to Paul Gulick, of Universal, for a new idea in house magazines. Nothing two-faced about Paul except his magazine, but you can't pick up an issue of the Universal Weekly without starting right in to read.

The reason is that the Weekly has two front pages—front and back, though you can't tell which is the back because there isn't any. No matter how you pick the issue up, you've got the front page right before you. You read through to the middle and then turn it around and read the rest of it from the other front cover.

* * *

We think Paul got the idea from the old San Francisco Figaro, which had two front pages and two back pages, but never any inside pages. It all depended on how the editor-publisher-delivery boy folded it, for one front page was page one and the other page three, so if he showed you that you were mentioned you were always on an outside page.

* * *

The advantage of Paul's idea is that no matter how it falls, the magazine is always face up.

Katz Is Traveling

EVIDENTLY Sam Katz, of Publix Theatres, knows his theatrical history and realizes that the great theatrical enterprises of the past have fallen largely because of their own weight. They grew too vast. They escaped the control of the guiding head. They lost the intimate touch.

The Jack Haverly circuit, extending from coast to coast soon died. Jacobs and Proctor, originators of the 10-20-30, lost out because they grew too great.

* * *

There must be contact down to the lowest manager, and that is what Publix seems to maintain. The circuit is too large for personal contact with the head at all times, but the system of district supervision is relied upon to maintain liason. There are frequent conferences of these district heads.

* * *

This week Mr. Katz headed a party of fourteen for a trip over the country as strenuous as any ever taken by a Presidential candidate on the eve of election. Stops will be made for conferences in Miami, Atlanta, Dallas, San Antonio and elsewhere that the district heads and the leading managers may come into personal touch with the home office heads and start the fall season full of enthusiasm and with a complete understanding of the season's plans. This is no joy-junket, but a whirlwind tour that will strengthen enthusiasm all along the line.

Poor Barry

AND meanwhile John F. Barry, director of the Publix school for Theatre Managers, leaves tomorrow for a three weeks' stay in New Orleans, where he will give the Saenger managers an intensive course in Publix ideals and policies—and New Orleans in August is scarcely to be commended as a place to spend one's annual vacation. Ever there—in August?

Missed—Again! - - - - *By Nyberg*

On the West Coast

David Hartford to Make "God's Great Wilderness" at Fine Arts
Jack Holt Will Have Lead in New Zane Grey Film
Robert Agnew and Marion Nixon in U's Racing Film

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Stewart and Burns Head Cast

Anita Stewart and Edmund Burns head the cast of Fox Films version of "Whispering Wires," now under way at the West Coast Studio with Albert Ray directing. L. G. Rigby made the adaptation from the play by Kate L. McLaurin. Kenneth Hawks is supervising the production.

O'Brien and Mac Donald in "Royal Romance"

George O'Brien and J. Farrell MacDonald head the cast to be directed by Howard Hawks in picturizing Harry Carr's original story for Fox Films entitled "Royal Romance." Sol M. Wurtzel is to supervise the production.

Lajos Biro in Los Angeles

Lajos Biro, one of the foremost European dramatists, arrived in Los Angeles to begin work under an important writing contract with Paramount. His first assignment will be a screen story based on H. G. Wells' sensational book, "The War of the Worlds."

HALLAM COOLEY
Who will have a comedy role in "A Desperate Woman," in which First National will star Doris Kenyon

Colleen Moore Starts New Picture

IN a new studio, on a new stage, with most of the equipment new as well, Colleen Moore, First National star, started work this week on "Twinkletoes" her new picture which John McCormack is producing and Charles Brabin directing.

Winifred Dunn adapted "Twinkletoes" from one of Thomas Burke's "Limehouse Nights" stories and as the character seemed to necessitate blond tresses, Miss Moore consented to become a blond for the time being.

Kenneth Harlan has the masculine lead opposite the star; others so far named in the cast are Tully Marshall, Gladys Brockwell and Grace Gordon.

* * *

Standard Selects First Subject

"SALVAGE" is the title of the first Standard Pictures production. Jay Gelzer, who wrote "Salvage," is well known as the author of "Driven," "Compromise," a recent Warner Brothers release, and "Conquest," soon to be placed in production by Metro-Goldwyn-Mayer.

First shots of "Salvage" will be taken at the Fine Arts studio, under the direction of Harry L. Fraser, with Joe McGuire assisting. Casting, under the supervision of the director and O. W. Wahlstrom, general executive manager of Standard Pictures is now taking place.

* * *

Cooley Signs Again

HALLAM COOLEY, popular screen comedian, has been re-signed by First National to provide the comedy relief in "A Desperate Woman," Doris Kenyon's first starring vehicle to be produced at the new Burbank studios.

Cooley recently completed work in "Forever After," a First National vehicle in which he was co-featured with Mary Astor and Lloyd Hughes. His comedy antics won for him the current engagement.

* * *

Dorothy Devore in Tiffany Cast

DOROTHY DEVORE'S between-pictures inactivity ended when she signed a contract and started to work in "The First Night," a Tiffany comedy drama.

Bert Lytell is co-featured with Miss Devore. Richard Thorpe is directing and the principal comedy role has been assigned to Harry Myers.

* * *

"Masked Woman" Finished

MARKING the completion of the first production to be made at the new Burbank studios of First National, final scenes of "The Masked Woman" were shot last week.

The picture, a June Mathis production directed by Balboni, with an all-star cast featuring Anna Q. Nilsson, Einar Hanson, Holbrook Blinn, Ruth Roland and Gertrude Short, will be released early in January.

* * *

David Hartford's Next Picture

DAVID HARTFORD PRODUCTIONS will make "God's Great Wilderness" as its next picture. Camera work is due to begin within the next ten days, according to Gavin Young, production manager. The story was written by Spottiswood Aiken and adapted by Frances Nordstrom, scenario editor of the Hartford unit.

The interiors will be made at the Fine Arts Studios and the exteriors in the Truckee region of the high Sierras. It had originally been planned to make "Rose of the Bowery" prior to the forest story but weather conditions compelled a readjustment of the Hartford schedule.

Boylan Made Fox Title Editor

Michael Stuart Boylan has put his name to the dotted line on an interesting contract with Fox Films which calls for his exclusive services as title editor for the next three years. Announcement to this effect was made by Winfield R. Sheehan, Vice President Fox Films, at the West Coast Studio.

Boylan has achieved a remarkable record as title writer for the past year with seventy-five productions to his credit.

Among the more notable on the list are Fox Films version of "Sandy" "Fig Leaves," "A Trip to Chinatown," "The Arizona Wildcat" "More Pay, Less Work," "Married Alive," and "Dangers of a Great City."

Gilpin Arrives To Play "Uncle Tom"

Charles Gilpin, noted negro stage star, whose work in Eugene O'Neill's "The Emperor Jones" made him nationally famous, has arrived in Hollywood to play the name part in Universal's spectacular production of "Uncle Tom's Cabin."

It is the first visit of Gilpin to the coast since he finished his national tour with the "Emperor Jones" company two years ago.

DOROTHY DEVOE
Will be co-featured with Bert Lytell in the Tiffany picture, "The First Night"

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

M. W. Larmour's Booking Book System May Suggest an Idea to Other Bookers

SIMPLICITY, if combined with accuracy and information, is the real test of the value of any system, and M. W. Larmour, of the National Theatre, Graham, Texas, sends in a page from his booking book that is about as simple as possible and at the same time it is fully informative.

Probably you have bought or had given you a lot of date and booking books. Probably, also, you threw them away as being too intricate. Mr. Larmour has a nice theatre record into which he enters all his essential memoranda, but his working book is a plain loose leaf book with pages 3 by 5½ inches, unruled and unprinted in any way.

He uses a page to a day, but we think that it would be better to use a sheet to the day, since this would permit replacement. However a page a day gives him ample room for his bookings and all related matter. It is small enough to be slipped into his pocket, and it is always at hand for memos.

Carries All Data

The dates are written in, but a ten cent dating stamp would be better. When he books and dates a title he writes the title, the exchange, the price and whether it has been paid for or is to come C. O. D. This latter fact is merely a tickler, for Mr. Larmour always pays before the picture is shipped to save the collection charges, but the memoranda serves to remind him to send a check.

All of the small stuff is entered in the same way. His accessory order is noted. All other items are entered.

One of the sample pages is headed with the date and is followed by the feature title and the price. This is marked "Pd." The accessories ordered were 8 ones, 1 three, 1 six, 20 window cards, 500 heralds, 250 rotos, 1 11x14, 1 slide, 1 insert, 1 mat, 1 set of 8x10 and a press book.

Further down he notes that he booked the Pathe News of a certain number, paying for that, and a comedy. A one sheet on each were ordered.

Later he was compelled to shift playing an earlier number of the News for that date and getting the later number two days in advance. This evidently was at variance with the usual routing, for he pencils in red; "Ship back to Dallas."

In the margin is written the name and address of a patron who had asked about the picture. This is a reminder to send her a postcard four days in advance, advising her of the playing of the picture. Sometimes there are a number of names. These are written in as soon as the request has been made. If the inquiry has been made before the picture is dated, a memorandum is made on a separate slip to be entered when the date has been assigned.

Some Sample Notes

Notes are made of any unusual routing, and for anything else pertaining to the picture. Some of the notations Mr. Larmour cites are: "Reports to Van this far," (showing where his last report was made,) "Send this paper to Olney," who is an exhibitor who trades paper, and the converse, "Get paper from Olney," in case the latter plays the title first. "See page 719 M. P. W. August 15, 1925," which is a reference to a stunt to be used on this picture, though the stunt was nearly a year old, and "Get door knob hangers when ordering paper." There are also original ideas noted, to be checked as they are carried out.

In a word Mr. Larmour has a complete history of the day's booking on a sheet of paper he can cover with his hand. He does not have to consult correspondence and other data. It is all on the single page.

After the date has been played and any possible complaint or kick straightened out, the page is removed and the permanent theatre record written up, after which the slip is filed and a new leaf takes its place at the back of the book, so that he always has his dates ahead. If his titles are switched, he does not rub, but the new title is written in with "Substituted" so that he may know what change was made.

He goes over the pages of the immediate future several times a day, and each time he is reminded of all the things to be done. It's all in one place.

It's a scheme that has stood the test of time. If you have a system less simple, give this a trial.

Met the Roadshows

Give it the proper advertising and Mike can hold it's (or her) own with the best of the big attractions.

In Charleston, W. Va., the opposition was two of the biggest pictures of the past season, and yet the Rialto did one of the best weeks of the season.

S. J. Needham, aided by William N. Robson, started with stickers, which small boys plastered everywhere. This was wound up with a special batch of 4,000 stickers on all local papers two days before the showing. This cost only a pass to each carrier.

A miniature stage showed Mike's box car home, and the dog parade, with a boy scout escort, was another winner. Something away from the press book was a blue denim shirt about six feet across the shoulders, and intended to advertise a brand of shirts. This was labeled "The kind of shirt worn by Mike at the Capitol Theatre." Mr. Needham's girl in a barrel was a two hundred pound man.

Mike wasn't the third in a three horse race, but you simply *have* to stunt the picture to get it over to what it can draw.

Dressed Cutouts For Mabel's Room

Something a little out of the ordinary on Up in Mabel's Room takes the form of a trade hook-up between Prodisco and the Maiden Fair Co., makers of lingerie.

Cutout of Marie Prevost about 22 inches high are provided with miniature chemises embroidered "Mabel from Garry," as shown in the picture.

These are being sent the smaller shops while the large stores are getting a layout suggestion for a boudoir set as a window display, the feature being another style of cutout of Miss Prevost.

The hook-up line is the suggestion that if you admire the lingerie in Up in Mabel's Room, you can obtain duplicates in this brand. This gives the suggestion of the story and will help make sales.

Possibly a cutout in a chemise may not suggest a dressingup, but technically that is the correct term, though the cutout emphasizes the undress.

HOW THE LARGER STORES ARE HOOKING TO MABEL'S ROOM

This is the window of Bloomingdale's department store, New York City, dressed with the layout supplied by the Maiden Fair Co. on the P. D. C. release. Similar layouts will be used in other cities according to playdates.

Hooking Skinner's Suit to the Dry Cleaner Helps

Tied Skinner's Suit To the Dry Cleaner

When he played Skinner's Dress Suit, A. K. Hoel, of Keith's Theatre, Syracuse, N. Y., hooked up with a new dry cleaning establishment.

The company had developed Buffalo and Rochester and was starting in after Syracuse, so it was more than receptive. They had six trucks for delivery work and all of these were bannered with copy that was repeated on a bright yellow card that was enclosed in all bundles of work sent home.

The copy read "See Reginald Denny in Skinner's Dress Suit at B. F. Keith's, then let us clean your old dress suit. It will look like new."

This is good any time, but it will be particularly good for the houses that run the picture about the time the dress clothes come out of the moth balls next fall.

Mr. Hoel also sends in an advertisement that he used early in July to get over the idea that the house was cool. A large C and L and a pair of smaller 0s were made from twelve point rule border. The vaudeville is in one of the 0s and the picture in the other, the C enclosing the first 0. The L shuts off a panel which is devoted to the statement that it is thirty degrees cooler than outdoors, which beats the usual "Twenty degrees cooler inside" by ten points.

Most fonts of rule border have corner pieces to give curved angles and these are nicely used to turn the corners on the first three letters: which is something to remember when you want to make an emergency letter.

Free Memberships

One thousand membership cards in the Boob Club was about all that was needed to put over The Boob at the Strand Theatre, Montgomery, Ala. Terry McDaniel drew in much more than the usual receipts.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Continuing the policy of booking in recognized radio attractions, the Clicquot Club Eskimos was the chief stage attraction of the show which had Milton Sills in "Men of Steel" as the feature photoplay. There was another well known name on the program, Bernardo DePace, the wizard of the mandolin, well known in vaudeville. Altogether there were three presentations, these taking up 35 minutes, while the feature itself required 1 hour and 32 minutes, bringing the entire performance up to 2 hours and 15 minutes. The Mark Strand Topical Review, 8 minutes long, was the only other film subject on the program.

The orchestra played "The Dance of the Hours" from "Gioconda" (Ponchielli) as the overture. This presentation, 8 minutes long, was lighted as follows: 2 bridge lamps of light amber flooded the side drapes and draw curtains over the small production stage; green foots and borders on both the large orchestra stage and small stage; light amber floods from the dome on the musicians.

The second incident, taking up 10 minutes, was the first appearance in this theatre of Bernardo DePace, mandolinist. He appeared on the apron of the production stage in Pierrot costume. His arrangement of selections included both classical and popular, among them "The Barcarolle," "Souvenir."

After the Topical Review came the Clicquot Club Eskimos, under the direction of Harry Reser. This organization has become known through its regular Thursday night appearances at Station WEAF. The setting constructed for this act represented the snowbound North Pole, with an Aurora Borealis backdrop which was lighted by special effects. At opening falling snow effects were thrown on the scrim in front of the orchestra. During the first selection this scrim was raised, the snow effect was taken off and light floods were thrown from the bridge. The Aurora Borealis and snow effects were used for the closing. The repertoire included "Clicquot," "Spanish Fantasy," a banjo selection by the director, "Ting-a-Ling," a waltz, "Down Home Rag," and a medley of popular tunes. This presentation required 17 minutes.

The exploitation of this WEAF attraction was along the same lines of that given the Goodrich Silvertown Orchestra.

A Pink Party

Because Sandy is a redhead, E. P. Briggs permited a newspaper to give a theatre party to its Titian-dressed readers at the Rialto Theatre, Pueblo, Col.

About fifty girls accepted the invitation. Briggs gave the tickets but the newspaper paid for the trimmings, and because it was spending its own money, it bragged the party up twice as hard. That is something to remember when you are framing up a newspaper stunt.

Swanke's Camera Goes on Strike

Because his camera is getting temperamental, Arthur Swanke, of the Rialto Theatre, Eldorado, Ark., has been out of the department lately, but his lobbies are still good if the camera is not behaving. Swanke makes his own shots and is one of the few who sends in kodak pictures that will stand enlargement to our cut size. But apparently he has not been allowing for the fact that in the Summer the light is so much stronger that the usual exposure results in overtiming.

For Kiki he got a very effective front with a pair of brick pillars from which grey stone walls led to the sides of the arch. The wall and the masonry of the pillars was a deeper grey than the rest of the surface. Each section of wall gave good display to a set of black and white stills. The star's name was in white on a black ground on a shaped banner above the wall. It made a big show and helped get them in by telling that the popular star was on the screen.

For Rin-Tin-Tin in Below the Line he used a cross foliage banner with the dog and the title. Leg drops served as three trunks and the box office was made into a hut. He used foliage instead of snow stuff, but the effect was about the same since it was cool and inviting.

A DISPLAY ON PARIS FROM THE VICTORY THEATRE, DENVER

Frank M. Woollen put the title on colored discs, tapering the smaller ones. They were more vividly contrasty than the photograph suggests. Each color rayed to a central point back of the girl's head.

Sold Off Heralds

Oh, That's My Baby, Warren Irvin, of the Imperial Theatre, Charlotte, sold 5,000 heralds to a drug store. The store used them to print up its own announcement of things for the baby and handed them out.

Made Pony Prize for Best Story on Rex Feature

THIS PONY WAS THE PRIZE IN A REX CONTEST

Sidney Dannenberg, of the Strand Theatre, Birmingham, sought to borrow this sheltie for the lobby, but the newspaper bought it and offered it as a prize to the child writing the best letter on Rex and the paper.

Offered Pony Prize For Best Rex Story

When The Devil Horse was booked for the Strand Theatre, Birmingham, Ala., Sidney Dannenberg looked all over town for a horse that could pose as Rex in the lobby. But in his travels he came across a Shetland pony. His owner wanted $35 for the pony and saddle, Dannenberg was telling the editor of the Age-Herald of his hunt, when the the circulation manager suggested that the newspaper would buy the pony and offer it as a prize in a circulation scheme.

His Part Was Simple

All Dannenberg had to do was to provide a stall in the lobby and paint the two signs shown. The pony was to be awarded to the child who wrote the best comment on the play and added a paragraph on the features of the Age-Herald that most appealed. Coming in vacation time, every youngster in town went after the prize and, of course, the parents heard all about Rex from the children.

For a novelty envelopes were distributed reading: "Compliments of Rex, the Devil Horse. Strand Theatre all next week."

Inside was a card reading: Remember me in Black Cyclone'? Well, be sure and see me now in The Devil Horse. It's my best picture." A pay envelope also was enclosed. This was printed, "Keep this to remember me by," and the enclosure was a pinch of oats.

His Clock Parade Required No Band

Jack Gross, of the Capitol-Crane Theatre, Carthage, Mo., did not have to go to the expense of hiring a band when he wanted to put over That's My Baby.

He tipped the kids off that at a certain hour of a certain day any vacationing kid who showed up at the theatre with an alarm clock could have a free ticket for the show. But the clock had to be in good working order, so far as the alarm was concerned.

Most households have one or more clocks that no longer run, but which still can ring, so there was no difficulty in rounding up about fifty boys. Jack sent them around town with the warning that any clock that was silent for longer than thirty seconds at a stretch was disqualified. They are still talking about that parade.

Jack also hooked the jeweler to a large window display in return for a banner in the parade, but the jeweler did not contribute the parade clocks. There were no two alike.

The stunt has not a darned thing to do with the McLean story, but it made a noise and got a laugh, both of which helped to sell the title. It's an idea you can work on anything that is not too dignified.

E. R. Rogers got his door knobs free on Wet Paint, a local paint company in Chattanooga providing 3,000 shaped cutouts of a can of paint to advertise the showing at the Tivoli.

Hot Stuff

It was pretty tough on the man who took in a college dance in full football togs in June, but it brought a lot of money to the Sterling Theatre, Greeley, Col., because C. T. Perrin had plastered his perspiring back with an announcement for Brown of Harvard.

Of course it doesn't have to be a college dance, though it fits best there.

Another Rain

Perhaps you can draw them in with real rain for The Rainmaker, the way Warren Irvin did at the Imperial Theatre, Charlotte, N. C.

He rigged a sprayer to the edge of the marquise and a boy dressed as a jockey stood under the spray with an umbrella advertising the Paramount release held over his head.

When he was not getting all wet, he paraded the street, using the umbrella as a sign.

PIN A NICE RED ROSE ON JACK GROSS FOR THIS IDEA

He runs the Capitol-Crane Theatre, Carthage, Mo., and he organized a clock parade. Every kid with a clock that would—and did—ring got a pass to the show. It's the best since Ruffner invented the clock lobby, away back.

Larmour Repeats Cast to Get a Border

Washington Space Is Not Up to Standard

We do not particularly care for the recent work from Loew's theatres in Washington, D. C. The spaces do not come up to the midwinter standard. They have been cut down for the summer and possibly the artist feels cramped, but for some reason he is not getting the old results. In this 70

LOEWS COLUMBIA
WEEK STARTING TODAY SUNDAY, MAY 23
PARIS
CHARLES RAY
AND JOAN CRAWFORD
The flashing, alluring romance of a tigerwoman of the Paris underworld! Two men desired her—one a rich and handsome American, the other a sinister Apache leader! One showered her with gifts, the other with blows! Which man did she choose in the end?
ADDED HITS
TUXEDO COMEDY
INTERNATIONAL NEWSREEL
OVERTURE—ETC.

NOT VERY EFFECTIVE

by 2, or about a two fives, there is very little display, and the Metro-Goldwyn title is sunk into the head so that it does not stand out. There is nothing in the cut to suggest the title, since the figures are so small, and to advertise Charles Ray with a womans head is not a very good sales idea. Possibly the house figured that the woman could be sold to better advantage, for the text is all about the woman, with very little about the men. The Loew theatres have done such fine work that we regret the slump. This is the poorest displayed title they have shown in months and it is title display lost to a cut that means much less than the title.

Sells Off Title

J. P. Harrison sold an insurance company and a grocer on Money Talks and got extra advertising for that attraction at the Hippodrome, Waco, Texas. The grocer used "Money talks at Moore's grocery store," while the insurance concern used a cartoon based on the title. This seems to be a further extension of the co-operative page idea.

One Small Panel Is The Largest Seller

This 75 by 3 from the Rialto Theatre, Washington, D. C., is not large, but it packs a considerable sales value. It starts off well with the jealous husband on the left watching the pair on the right, and to go from one sketch to the other you have to cross the title, which gives the explanation. Those cuts with "Watch Your Wife" tell most of the story, but there is a panel of eight point over the heads of the couple that does more

EXCELLENT SELLING

to sell than the cuts, for in ten lines enough of the story is told to arouse curiosity and gain interest in the denouement. That small panel is worth as much as the rest of the space, but it is worth that because it is backed up by the larger area. It is one of the best spaces we have had from the Rialto in some time. The drawing is better than the usual Universal—if this is from Universal—for as a rule the U artists spill entirely too much ink on their drawings.

Good Combination Of Type and Cuts

This attractive space for Beverly of Graustark appears to have been built up

Apollo
MARION DAVIES
in
Beverly of Graustark
By GEORGE BARR McCUTCHEON
CHARMING Marion Davies never had a more appealing role than this. You'll love her—you'll laugh and thrill at the tale of the fetching American miss, made to take the disguise of a boyish prince, whirled along the road of hilarious adventure, thrilling action, tender romance.
Mermaid Comedy
"Cheap Skates"
Fox News Weekly
EMIL SEIDEL and His Orchestra Featuring
A Travesty on Spring"
HENDERSON & WEBER
Harmony Boys from Songland
EARL GORDON, Organist

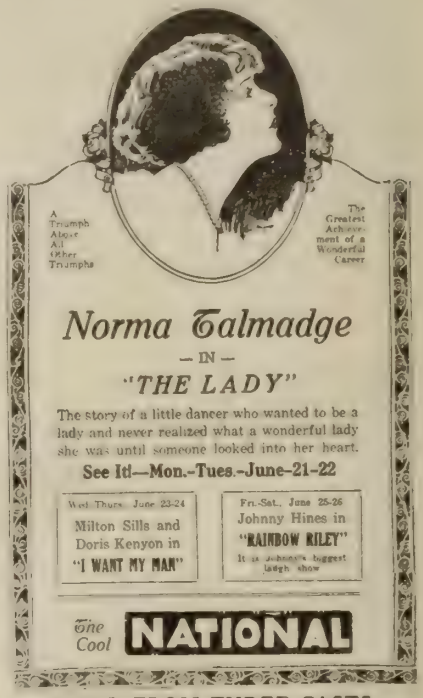
A GOOD COMBINATION

from plan book material. The effect of the armless hand holding the sword is not at all bad, and gives only as much cut as is needed to explain Miss Davies' pose. The space is from the Apollo Theatre, Indianapolis.

Although this seems to have been made as a solid plate, with the material running into the border, the mortise permits type to be used for the sales talk. This is much better than trying to letter the entire space.

Larmour Gets Casts For a Nice Border

Often we show a display made from parts of two or more mats, but M. W. Larmour, of the National Theatre, Graham, Texas, sends in a display that is made up of three casts from the same mat—and not even a mat on the picture he is using. Try and beat that.


A Triumph Above All Other Triumphs
The Greatest Achievement of a Wonderful Career
Norma Talmadge
—IN—
"THE LADY"
The story of a little dancer who wanted to be a lady and never realized what a wonderful lady she was until someone looked into her heart.
See It!—Mon.-Tues.-June-21-22
Wed.-Thurs. June 23-24
Milton Sills and Doris Kenyon in
"I WANT MY MAN"
Fri.-Sat., June 25-26
Johnny Hines in
"RAINBOW RILEY"
It is Johnny's biggest laugh show
The Cool NATIONAL

MADE FROM THREE CASTS

Norma Talmadge is number one on his list of patrons' favorites and he believes in making a little extra splurge on her pictures. He had her booked in The Lady, but he did not like the cuts as well as he did that for The Only Woman, an earlier release.

As we have told before, Mr. Larmour has a printer who gives him full cooperation and between them they cooked up a display that looks like an original effect. It does not suggest a patchwork, but that is what it amounts to.

Below the particularly good portrait of the star was the usual copy for The Only Woman. This he ripped off, giving merely a top piece. He set star and title in office types, and ran the rest of the copy to suit.

Then he had two additional casts made and sawed off the border, using this precisely as he would the usual stock border. You will have to look very closely to find out where the joints come, for the printer made a fine job of it, and the result was that

Icy Signatures Help These Hot Days

Mr. Larmour got a fine display at a minimum cost.

It's a good plan when you have a good mat of a popular star to hold on to it.

You never can tell when it will come in handy. Arnold Rittenberg used several cuts that did not even belong to the same company, let alone star, but we don't believe that even he ever thought of casting a mat just to get a border.

This is one of the prettiest displays Mr. Larmour has ever sent in, but then he had more space than usual. At that we'll back this combination of Mr. Larmour and his printer against the best of the big city composing rooms and layout men.

Mr. Larmour is fortunate in getting such whole-hearted cooperation, but on the other hand a lot of men who could get cooperation do not know how to develop the spirit.

This State Display Is a Little Too Full

Generally the displays of the State Theatre, Pittsburgh, are about the best in the paper. They are kept light in outline to offset a tendency of the ink to run, and the State announcements look like a clean faced child in a bunch of ragamuffins.

A LITTLE OVERCROWDED

But in this display for With This Ring the artist has lost his most valuable asset. The real sales factor of this display is the beach scene. In the hot weather that suggestion of the cool beach in a superheated town like Pittsburgh would have sold much better than a lot of type. It would have paid to cut the stars down to six point lines below the title and to have removed the two figures, at the same time cutting down the small features. This would have given an inviting strip of beach, the suggestion being a much better seller than the best of type.

This space is packed so full that it suggests stuffiness and that, in turn, carries the suggestion that it is too hot to sit in a close theatre. Summer adds should be light and airy to do the best selling. You can overstuff your Winter spaces, if you must, but white space never is more valuable than between the first of June and the last of September.

Of course, an overloaded advertisement does not make your theatre any warmer, but there undoubtedly is value in suggestion, else why use iced letters for a Summer signature. This being the case, the suggestion of close packing should be avoided during the hot months, and most of all when you have a nice cool beach for your reader to sit on.

The State is doing very nicely, but this seems to be a slip-up.

Sets a Reverse Into A Nicely Iced Frame

Of course it's never hot in California, just as it never rains, but W. A. Crank, of the Airdome theatre, Chico, Calif., writes that this iced frame helps business in summer. Mostly he uses straight type inside the frame and often he gives more space to the vaudeville than to the picture.

AIRDOME THEATRE
NATIONAL THEATRES SYNDICATE OF CALIFORNIA
Second Big Night—Come Early
FINE CAST OF SCREEN PLAYERS. A GREAT, GRIPPING, ALLURING STORY.
CECIL B. DEMILLE'S PRODUCTION
"The VOLGA BOATMAN"
FELIX flirts with FATE
SYPHER'S Special Orchestra
ADULTS 50c Children 15c

PLENTY OF ICE HERE

In this display he makes a nice use of a reverse plate for The Volga Boatman, evidently taken from a larger mat. As this is a second day, no special selling copy is needed and he has plenty of room in a two fives to splash the title over very nicely.

And the reverse works very well with the icy frame, heightening the effect of the icicles. And we are here to say that this is one of the coldest iced signatures that ever came in. The artist has done an excellent piece of work.

Type Hodgepodge Difficult to Read

This all-type on Mabel's room from the Keith theatre, Cleveland, is the reverse of good looking. It's not even good selling save that it backs up the presswork. There is not only too much type, but too many kinds of type. This looks as though it might have been set by some amateur. It certainly lacks the professional touch, poor as most two-thirders are today.

PALACE
B.F.KEITH THEATRE
The World's Most Magnificent Playhouse
Starting Sunday, Continuous From 12 to 11 P. M.
YOU HAVE THE KEY
To a Wonderful Entertainment Value.
FIRST SHOWING IN AMERICA OF THE FUNNIEST PICTURE EVER SCREENED
MARIE PREVOST
In Al Christie's Newest and Greatest Comedy Sensation
"UP IN MABEL'S ROOM"
A BUOYANT TEMPEST OF GIGGLES,
laughs and roars of merriment, all over a perfectly innocent filmy chemise—a side-splitting farce comedy that will make you forget the doctor, landlord and ordinary cares of life. Come and bring the entire family with you.
Hal Roach Comedy, Pathe Weekly, Aesop's Fables
Mats. All Seats 35c Eves. 50c & 75c

AN AWFUL MESS

It does get Marie Prevost over, but the title is almost lost, and you are too discouraged to read any of the rest. The effort to make a joke about your having the key is a failure since the line is so far from the title that it will not be connected. If the three big lines had been "You have the key," "Up in Mabel's Room" and then "Marie Prevost," the connection might have been made, but the average reader will not jump from the "key" line to the title. The chances are that he will jump right over this space.

Something might have been done with this by putting the bottom bank into an eight or ten point Roman and making some contrast between "First showing in America" and the lines which follow.

Probably this will not look as bad in the reproduction as it did in the full size. The black lines will come through better and you will not get the same effect from the jumble of other types, but if you will magnify it to two diameters you can get some idea of how it really looks—if you are interested in horrors.

Helped Students

Because a student organization was known to be facing a deficit, Jay Hass made an extra big business from Brown of Harvard. The University of Denver students got so solidly back of the picture that the enthusiasm spread beyond the campus. The college paper fairly reeked with publicity and the dailies were extra generous, knowing that what pleased the college crowd would interest the citizenry.

Even deducting the percentage paid the student organization, the receipts were much better than usual at the Rialto Theatre.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

A POOR GIRL'S ROMANCE. Star, Gertrude Short. Will some one tell me how this got in the lead in this picture? This picture deserved a beautiful star, and no one wanted to see it for that reason, so 200 was our limit Saturday night. Tone, good. Sunday or special, no. Appeal, forty per cent. Town 2,250. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (490 seats), David City, Nebraska.

RIDIN' THE WIND. Star, Fred Thomson. This is the poorest Thomson we have had; hope the others prove better than this, or he's gone. Sunday or special, no. Draw merchant and farming class, town 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

First National

RAINBOW RILEY. Star, Johnny Hines. Not as good as some of his previous. But this one pleased as well as his others. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 9,000. Draw average type. Admission 10-20. Jos. S. Rapalus, Majestic Theatre (800 seats), Easthampton, Massachusetts.

RAINBOW RILEY. Star, Johnny Hines. Another good one from Johnny, although not as good as "Live Wire." There is no denying the fact that he is very original. This one will satisfy. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RAINBOW RILEY. Star, Johnny Hines. This we showed on Monday and Tuesday. Picture very good and comedy it in A-1. Your people will enjoy this one; good for any night. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 1,000. Admission 10-25. C. R. Saff, New Radio Theatre, Correctionville, Iowa.

SHORE LEAVE. (6,836 feet). Star, Richard Barthelmess. A fairly good program picture. Nothing to rave about, but it did get by. Dick seems to be a has-been. At one time his pictures were popular, but that was before the days of "The Fighting Blade." I do hope he can come back, but it will be a hard pull. I have found that it is easier to make a new star than to pull back an old star who has fallen. This should be a warning to some of the big stars who are trying to enlighten instead of entertain their dear public. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 3,000. Draw all classes. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SPLENDID ROAD. (7,646 feet). Star, Anna Q. Nilsson. A very good picture of the days of the California gold rush. It has one rather bad fault—too long and dragged out. I can't see why the producers continue to make them so long. It's beyond me. Tone, O. K. Appeal, good. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SPLENDID ROAD. (7,464 feet). Star, Anna Q. Nilsson. A very fine production, but did not bring any cash to the till. Although splendidly directed, wonderfully acted and excellently photographed, the picture's lack of drawing power is entirely due to the time of the story. Peole desire up-to-date stories. However, people who saw this pronounced it fine. Personally, I think Miss Nilsson's performance perfect. Tone, okay. Sunday, yes, here. Special, yes. Appeal, good. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

> We send these tips to help you judge picture performance intelligently.
>
> They are dependable information because we are unbiased and just.
>
> We need your help as much as you need ours.
>
> Join our ranks! Help us.
>
> OUR GANG

SWEET DADDIES. Star, Scott Sidney. Better picture than "Abie's Irish Rose" as a show. You will see real actors in place of hams. Is a knockout picture. Great tone. Double-size appeal. Yes for Sunday and special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,100 seats), Quincy, Illinois.

TOO MUCH MONEY. (7,000 feet). Star, Lewis Stone. This was a very pleasing little picture, but not a big one that you can go out and advertise. All who saw it were pleased with the production, however. Appeal, 85 per cent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

VOICE FROM THE MINARET. (7 reels). Star, Norma Talmadge. This is an old picture, but a very good one at that. Had several good compliments on it and think every one was very well pleased. Should go good in the larger places, but not so good for small towns. Tone, fine. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 600. Draw general class Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Fox

HAVOC. (9,283 feet). Star, George O'Brien. Good picture sold as special, but did not check that way at the box office. George O'Brien has a wonderful physique, takes a good picture, commanding appearance. As good as "Classmates" was, so much greater with George O'Brien or Reginald Denny. Tone, good. Sunday, yes. Special, above program. Appeal, yes. City 10,000. Admission 10-25 and 30. W. E. Field, Rylander Theatre, Americus, Georgia.

JOHNSTOWN FLOOD. (6,295 feet). Star, George O'Brien. A very good picture. The photography is wonderful. Tone, okay. Sunday, okay. Special, no. Appeal, excellent. Town 3,800. Draw general type. Admission 10-25. Krieghbaum Bros, Char-Bell Theatre (800 seats), Rochester, Indiana.

JOHNSTOWN FLOOD. (6,295 feet). Star, George O'Brien. Four days to big business. A great picture. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JOHNSTOWN FLOOD. (6,295 feet). Star, thought it would do. Miss Gaynor not a knockout, but she did all she could. Different stars would have made this a better show. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KENTUCKY PRIDE. (6,507 feet). Star cast. J. Farrell McDonald carried away the honors in this picture, which cannot be said to be a great box office attraction. People don't like to have animals tell their life stories. While the production was well directed and splendidly acted, it failed to please the majority and the second night's attendance was a fizzle. Tone, okay. Sunday, yes. Special, no. Appeal, weak. Town about thousand. Draw all types. Admission 10-25; 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KENTUCKY PRIDE. Another dandy racing picture that will give 'em a thrill and satisfy. Drew pretty good, too. Joe Hewitt, Strand Theatre, Robinson, Illinois.

LAZYBONES. (7,214 feet). Star, Charles Buck Jones. The fan who knows Buck was disappointed, however, he played the lazy part perfect. Some reported to be a good picture. Miners' town of 2,000. Admission 10-25. Arch. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

LAZYBONES. (7,214 feet). Star, Buck Jones. A good picture, but failed to draw. Buck made good, but seemed out of place for the natives. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. City 23,000. Draw middle and working classes. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

LAZYBONES. (7,214 feet). Star, Buck Jones. A good picture, with Buck in a different role. Not liked by our patrons. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LAZYBONES. (7,214 feet). Star, Buck Jones. Another of those high priced Fox specials that was a real lemon here. About the poorest picture that we have shown. A long drawn out week without story or direction. Tone, ood. Appeal none. No for Sunday or special. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

LIGHTNIN' (8,050 feet). Star cast. Did not go good with me here. The picture was good, but did not draw, I thought the play would pull it through in picture, but it did not. Tone, good. Sunday, yes. Special, not here. Appeal, eighty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

A MAN FOUR SQUARE. Star, Buck Jones. Lots of action to begin with, but it drags a little in the third and fourth reels, then picks up again for a whirlwind finish. A good picture, but not Buck's best by a long shot. Photography good; advertising, fair. Tone, okay. Sunday, yes, here. Special, no. Appeal, okey. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MY OWN PAL. (6,008 feet). Star, Tom Mix. This is a pretty good show, but Tom, you sort of disappointed the public in the first of the 1925-26 group. Too bad. Tone, good. Sunday, yes. Special, no. Appeal, not so good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MY OWN PAL. (6,008 feet). Star, Tom Mix, with Tony (horse). The best so far of the year's so-called Mix specials. Price all out of reason here for an actor of his type. Fair tone. Appeal, 75 per cent. No for Sunday or special. Draw equally Spanish and America. Admission 10-20. R. M. Murray, Chino Theatre (400 seats), Hurley, New Mexico.

Metro-Goldwyn

MONEY TALKS. (5,139 feet). Star, Owen Moore. I'll tell the world it does; but it took a back seat on this one. Good stars in the leading roles, but they didn't get the people in. Sunday, yes. Special, no. Appeal, poor. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE MYSTIC. (6,347 feet). Star, Conway Tearle. Very good crook story and well acted. Do not pay too much for this and advertise it as a program picture. Tone, good. Sunday or special, no. Appeal, sixty-five per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-30. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. Sequel to "Rag Man," but much better. Jackie's gestures and action keep you laughing from beginning to end. Run them both, they are worth it. Tone, good. Sunday, yes. Special, no. Appeal, hundred per cent. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. This one broke our record for juvenile attendance and the adult patronage was satisfactory. A very good picture, somewhat similar in type to Jackie's previous efforts. Distributed free Cracker Jack to the children and this evidently had some appeal to the youngsters. Tone, O. K. General appeal. Sunday and special, yes. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. A good matinee—and a poor evening. It's always the same with his pictures. The kids eat them up and the adults don't seem to care much for him. Still it's a nice little picture. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THE ONLY THING. Star cast. "Glyn" might as well get out of the picture game. Public is tired out of her stuff. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. Town 3,600. Draw general class, admission 10-20. W. A. Clark, Castle Theatre (400 seats), Havana, Illinois.

PRETTY LADIES. (6 reels). Star cast. They had the title right, in natural color and some of the most beautiful scenes I ever saw. Several remarks to that effect. Good little picture. Special, no. Appeal, yes. City 10,000. Admission 10-20 and 30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

SALLY, IRENE AND MARY. (5,564 feet). Star cast with Sally O'Neil. A very overrated picture here. Nothing to it. If you have not bought it, consider—may thank you. Weak tone. Appeal here, nil. No for Sunday or special. Draw Spanish and American about equally. Admission 10-20. R. M. Murray, Chino Theatre (400 seats), Hurley, New Mexico.

SALLY, IRENE AND MARY. (5,564 feet). Star cast. A very good picture that will please most any audience. Well worth featuring and should make money for any type house. Special, yes. Appeal, ninety per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Pleased the small crowd. It seems to lack the best, "drawing" in this burg. Well acted and directed. Tone, fair. Special, no. Appeal, forty-five per cent. Miners' town of 2,000. Admission 10-25. Arch. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. A good comedy drama, fairly well directed, but will ruin a picture with such a name. "Slave of Fashion" means nothing and the story doesn't warrant such a name. Boneheads are plentiful in the picture game. Tone, okay. Sunday, yes. Special, no. Appeal, fifty per cent. Town 3,600. Draw general type. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

One of Our Gang

Meet Henry W. Guinan, boys, who sends dependable tips from the Majestic Theatre, Cotton Valley, Louisiana. Henry's a real example of the fine type of men who help with tips.

Paramount

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. Very nice picture—and pleased all. Title offers fine tie-up for teaser campaign on postcards, to marriageable young ladies, that will make a hit. The picture will more than please, for it's really the best Dix yet. Joe Hewitt, Strand Theatre, Robinson, Illinois.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. Dix is a great fellow so my wife says, but he doesn't satisfy at box office. Receipts should be better as picture is fine. Tone, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. Do not see how they can make them any better. Many good comments on this. Boost it the limit. Tone, good. Sunday or special, yes. Apeal, hundred per cent. R. P. Mollohan. Grantsville, West Virginia.

LITTLE FRENCH GIRL. (5,628 ft). Star, Mary Brian. This is a good picture. Ran it for two days at good business Some did not like it because it has war scenes. Tone, good. Sunday or special, no. Appeal, eighty per cent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

LORD JIM. (6,700 feet). Star, Percy Marmont. Good picture, well acted with beautiful settings. Had read several adverse criticisms and expected a lemon but had several favorable comments. Tone and appeal good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. Good. The best Bebe Daniels picture I have shown. They all liked it and said so. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 600. Draw small town and farmers. Admission 10-20-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. A good program picture. Very few came to see it. Plenty of comedy and action. Not a special. Miners town of 2,000. Arch Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. A very good program which pleased the majority. Town 800. Draw mixed class. Admission 15-25. Jery Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

LUCKY LADY. Star, Greta Nissen. A very nice picture to look at from pictorial and settings point. Story is very prosy and draggy at times. Greta Nissen is at her best in this, though her part is not the most attractive. Draw general class, city 15,000. Admission 40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LUCKY LADY. (7 reels). Star, Greta Nissen. My crowd doesn't like these pictures. Greta Nissen and Collier are no drawers here. Didn't take in film rental. Tough. Sunday, yes. Special, no. Appeal, none. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MANICURE GIRL. (5,989 feet). Star cast. A dandy picture which was well liked. Sunday or special, yes. Town 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre, (240 seats), Albany, Minnesota.

MANNEQUIN. (6,981 feet). Star, Dolores Costello. This sure is a good picture to roast the women. The majority of my patrons said is was a swell picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

MOANA. 6,133 feet). Star, Native Samoans. Absolutely the most wonderful thing in the way of a motion picture I have ever seen in a long time. It did good business for me but unless it is handled right I believe it would fall flat. Advertise it as an educational picture, appeal to the people who like this type of picture. Use the big photos. Use the review in June, McCalls magazine. The cast is composed exclusively of natives. They appear utterly unconscious of the camera as they go about the every day tasks of their lives. It shows them trapping, preparing their food and making their clothes, fishing, boating, love making. It shows their rites and ceremonies. If the audience understands the picture they will be entertained to the utmost. There is a little thread of story running through the entire picture but it is elusive and the picture cannot be fully appreciated unless this story is understood. The scenery is beautiful. The photography good. The native Samoans are a fine looking, high type of people. The picture is both entertaining and instructive. Tone, okay. Sunday or special, okay. Appeal, good here. Town 3,000. Draw all classes. M. W. Larmour, National Theatre, (430 seats), Graham, Texas.

TEN COMMANDMENTS. (11 reels). Star cast. Wonderful picture. Need we say any more. But if it has been played within 20 miles before you play it, watch you step on your "buy." We didn't anywhere near have the patronage we expected. Tone, okay. Sunday or special, yes. Appeal, exceptional. Town 300. Draw rural type. Admission 15-30; specials, 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Gave general satisfaction, but not the drawing card that I had expected. People seem to be getting immune to "specials," taking them as a matter of course and without any enthusiasm. Anyway, "Thundering Herd" is mighty good entertainment of its type. Tone, okay. Sunday, no. Special, yes. Appeal, general. Town 300. Draw rural type. Admission 15-30; specials 15-40. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

Producers Dist. Corp.

UNKNOWN SOLDIER. (7,979 feet). All

star cast. Very good. Pleased hundred per cent. Tone, good. Sunday or special, yes. Appeal, good. Town 9,000. Draw average type. Admission 10-20. Jos. S. Rapalus, Majestic Theatre, (800 seats). Easthampton, Massachusetts.

VOLGA BOATMAN. (11 reels). Star cast. DeMille may have gone down the Road to Yesterday but he sure had a round-trip ticket for he came back in this! The best picture we have played this year. It is human and entertaining all the way. Tone and appeal, great. Sunday and special, yes. Draw all classes, town 6,700. Admission 10-25-35. Thomas Berta, Rialto Amusement Co., Rialto Theatre (1,266 seats), Rock Springs, Wyoming.

WHISPERING SMITH. (6,135 feet). Star, H. B. Warner. Corker melodrama. Held interest all the way through. Title not so strong for extended runs. H. B. Warner shows up to good advantage. A picture you can show and be sure it will satisfy. Good tone and appeal. No for Sunday or special. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

WILD OATS LANE. Star, Viola Dana. Not a bad picture but an awful poor name. It won't make you any money but just keep your house open for a night and maybe clear the expense. Tone, okay, Sunday, yes. Special, no. Appeal, fifty per cent. Town 3,600. Draw general type. Admission 10-20. W. A. Clark, Sr., Castle Theatre, (400 seats), Havana, Illinois.

United Artists

SALLY OF THE SAW DUST. Star cast. A fine comedy drama with plenty of humor to keep the audience laughing. Tone, fair. Sunday, no. Special, yes. Appeal, ninety per cent. Town 500. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre, (250 seats), La Jara, Colorado.

TUMBLEWEEDS. Star, W. S. Hart. The best picture Hart has made in a long while, but I believe that the two he made recently for Paramount have just about finished his career here. They were simply terrible for me. This is a fine little picture. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35 T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TUMBLEWEEDS. (8 reels). Star, William S. Hart. A big picture from every point of view. Big in the scale of production; big in action and acting; big in interest and a good deal of comedy. The generation that knew Hart in his great days, five years ago, has passed, but pictures like this will renew his popularity. Moral tone good. Sunday, yes. A special in its class. Appeal, ninety per cent. Draw suburban population. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

TUMBLEWEEDS. (8 reels). Star, William S. Hart. Another one of covered wagon type which drew well and pleased the majority. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw merchants and farmers. Admission 15-30. P. L. Vann, Opera House, (600 seats), Greenville, Oklahoma.

Universal

THE TEASER. (6,300 feet). A good program picture. Draw farming-merchant classes, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TWO FISTED JONES. Star, Jack Hoxie, Just the type of story for Hoxie and he sure works hard in this picture. It is one of the best star has made for some time. Tone, okay. Sunday and special, no. Appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WATCH YOUR WIFE. (6,924 feet). Star, Virginia Valli. Very good show. Received

LULEEN GARRISON
Charming Newcomer who plays in J. G. Bachmann's Preferred Picture "The Romance of a Million Dollars."

many compliments on it. Tone, okay. Sunday, okay. Special, no. Town 3,300. Draw merchants and farmers. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

WATCH YOUR WIFE. (6,924 feet). Star, Virginia Valli. A good program picture. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 3,800. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. A very good feature comedy. It will please all. Tone, okay. Sunday, okay. Special, hardly. Appeal, good. Town 3,800. Draw general class. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

A WOMAN'S FAITH. Star, Alma Rubens. This picture is not one to appeal to the ordinary run of motion picture fans. It has little action, and the star's acting is poor. Moral tone, Sunday, yes. Special, no. Appeal, sixty per cent. Draw all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

A WOMAN'S FAITH. Star cast. Not an audience picture; would pass in a strong Catholic community, but outside of that, not so much. Good tone. Poor appeal here. Yes for Sunday, no as special. Draw small town and farming class, town 600. Admission 10-20-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Warner Bros.

AGE OF INNOCENCE. Star cast. Liked here and considered a fair production. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

BELOW THE LINE. (6,082 feet). Star, Rin-Tin-Tin. Another good one from this great dog star. Without a doubt the greatest dog in the pictures today. His pictures are always good. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Miscellaneous

BANDIT TAMER. (State Rights). Star, Franklin Farnum. A good western with plenty of action. Tone, good. Special, no. Appeal, good. City 13,500. Draw working class. Admission 10 and 15. G. M. Bartling, Favorite Theatre, (168 seats), Piqua, Ohio.

BRAND OF COWARDICE. (State Rights). Nothing to it. Tone, none. Sunday or special, no. Appeal, fifty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.

CAPITAL PUNISHMENT. State Right). Star, Mary Carr. Truly a great picture. When you run it step on your advertising to make you money. Print good. Tone, very good. Sunday and special, yes. Great appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COAST PATROL. (State Right). Star, Kenneth McDonald. A good program action picture for a Saturday's showing. Will not stand over a one day showing. Print new. Tone, good. Sunday and special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANGER SIGNAL. (State Rights). Star, Robert Gordon. You cannot go wrong on this type of picture, as it has a little bit of everything that appeals to the masses. Print good. Tone, good. Sunday, yes. Special, no. Appeal, very good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FIGHTING. (State Rights). Star, Bill Bailey. A solid cake of cheese. Limburger at that—failed to please anybody at all. Tone, punk. Sunday, no. Appeal, none. City 23,000. Draw middle and working classes. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

FIGHTING CUB. (State Rights). Star, Wesley Barry. A picture of newspaper life with a good deal of action to it. Nothing big, but well liked here. Tone, fair. Sunday or special, no. Appeal, ninety per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

FREE TO LOVE. (Preferred). Star, Clara Bow. A special production of a story dealing with crooks and how a girl was won over by the judge who sentenced her. I do not know where they get the idea that Clara Bow makes a good crook type, as this is two or three of the same run. She is best as the free and easy, flirty type. There is a wonderful part for her somewhere if anyone can just develop it. Draw general class, city 15,000. Admission 40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

GIRL WHO WOULDN'T WORK. (State Right). Good picture, print good. Tone and appeal, good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GO STRAIGHT. (State Right). Star cast. A crook story of the kind they can't help but like; good story with well-known stars. You can't go wrong on this picture. Print good. Tone and appeal, good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PHANTOM EXPRESS. (Royal). Star, David Butler. Just a fair program picture, somewhat illogical, but fairly pleasing where the audiences are not too discriminating. Fair tone and appeal. Sunday yes, as special no. Draw all sorts, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PRINCE OF BROADWAY. (Chadwick). A good picture, but it has no drawing power whatever. Only a program. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 10-35. D. C. Smith, Lyric Theatre (300 seats), Fordyce, Arkansas.

SILENT PAL. (Gotham). Star, Thunder, the dog. Good picture—dog acted better than some so-called actors. Did fair business. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. City 23,000. Draw middle and working class. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

More Theatres Projected For Chicago

Moving Picture World Bureau, Chicago, Aug. 2.

MORE theatres are projected for the Chicago territory for the summer and fall months. A thousand seat theatre will be built at Barrington, Ill., that will cost about $100,000. The Auditorium Theatre Co. will build the house. Elmer F. Behrens is drawing plans for several improvements to the New Tiffin Theatre at Karlov and North avenue and a new stage will be installed in the house at once. ,

Lester Norris, who has several theatres in St. Charles, Ill., and other nearby towns, will build a $200,000 theatre at West Chicago, and Nick Bokow is having plans drawn by H. Warriner of Gary for a modern two-story theatre in that city.

The new Karzas theatre, seating 3,000, at Hammond, will soon be ready for an early fall opening according to word from that city.

SELIG PROPERTY SOLD

The Selig Co. property, consisting of nine buildings on North Western avenue, has been sold to a syndicate headed by Peter J. Schaefer and his associates. The buildings were the home of the first motion pictures filmed in Chicago and many of the earlier stars of the industry made their start here.

ORPHEUM DIVIDEND

The Orpheum circuit has declared dividends in advance for the next four months at the rate of 16 2/3 cents per month on the common stock of the organization.

McVICKERS POLICY CHANGES

A change of policy has taken place at McVickers of the B. & K. circuit and Charles Niggermeyer has been named as head of the new production department installed in the house. A series of stage shows will be put on in conjunction with Ralph Williams and his jazz orchestra. Business is showing an improvement at the house despite the warm weather of the past few weeks.

GREAT STATES STOCK

The Great States Theatre circuit, of which Jules J. Rubens is general manager and which is affiliated with the Balaban & Katz circuit, are preparing to sell a half million dollars worth of 8 per cent. preferred stock to the patrons and employees of the circuit in the various cities in which they operate. The Aurora National Bank and the Merchants National Bank of Aurora will handle the flotation of the new issue which will be sold by a newly organized subsidiary of the circuit under the name of the Great States Securities Company of which Mr. Rubens is the managing director.

VAN NOMIKOS ADDS TWO

Tom Van Nomikos, owner of the Rex, the Wabash and the New Regent on the South Side, has added two more houses to his circuit, the Apollo, on 47th street, which Harold Abbott will manage, and the Rainbow, in Roseland, of which George Christes will be in charge.

TURRELL DOUBLES

Harry Turrell, manager of the Jeffrey for the Cooney circuit, will also look after the new Avalon Theatre when it is ready for the opening late next month.

MANAGER NEWS

O. C. Tallackson has been made assistant manager of the Baltimore Theatre on the West Side. Salo Arback, manager of the New Strand Theatre at 2107 West Division street, has returned from his trip to the northern resorts. Morris R. Rheingold, manager of the Division Theatre at 2646 Division street, has returned from an extended tour of the Minnesota lake country.

CLOSE OFFICES

The Gregory Bernasek circuit has closed its offices in the State Lake Building at 190 North State street.

L. & T. COMPTROLLER

C. W. Perrine has been named as comptroller of the Lubliner and Trinz circuit, succeeding L. J. Ludwig, who has joined the Publix Theatres Corporation to look after their accounting department.

SUMMER CLOSING

The Monroe Theatre of the Fox circuit is closed until August and Manager Abe Kohn is away on a short vacation.

C. W. RAPP DIES

The trade is sorry to hear of the death of C. W. Rapp, senior member of the firm of Rapp and Rapp, well-known theatre architects. He was 65 years of age at the time of his death and is survived by his widow, three brothers and two sisters.

$100 A YEAR

Harry Munns, who has handled several of the leading theatre deals in the loop, says that the standard lease price for the houses per seat is about $100 per year. In one or two instances the seat price has been higher.

B. K. CHANGES

Walter Immerman, who has been manager at the Chicago Theatre for the Balaban and Katz circuit, has gone to Detroit to become managing director of the new Michigan Theatre of the Kunsky circuit and has been succeeded by H. L. Dally from the Tivoli. Carl Strodel has been transferred to the Tivoli from the Uptown to succeed Dally. Grant Johnson, stage manager of the Uptown Theatre, has been named as head of the production installation in the Midwest territory and is succeeded by Jules C. Bernstein at the Uptown Theatre.

Detroit Spends $12,000 on Movie Season

Moving Picture World Bureau, Detroit, Aug. 2.

DETROIT theatres are spending more than double the amount they offered last year in furthering the interests of Greater Movie Season and from present indications they will more than make up their investment in dollars and good-will. Last year local theatre appropriated $6,000. This year the amount runs past 12,000. Most of this is being spent in the newspapers, but there is also a liberal billboard and street car campaign that has placed the idea squarely before the public. Detroit newspapers are also co-operating wholeheartedly in the plan. On the opening day, Sunday, theatre managers report they did an unusually big business.

$1,500,000 THEATRE AND BUILDING

The new theatre structure which Charles H. Miles will erect on West Adams avenue, directly across from the Hotel Tuller, will be known as the Miles Building and will cost $1,500,000, according to announcement this week. There will be erected a seventeen-story fireproof residential hotel and a three-story fireproof theatre building. A bond issue is being sold which is only 57 per cent. of the lowest appraised value of the leasehold and building. Mr. Miles will spend $300,000 for furnishings in the hotel and theatre. Mr. Miles has been in the theatre business for the past 20 years. At the present time he controls and operates the Regent uptown and the Miles downtown. He owns a number of valuable properties in Detroit and his financial worth is said to be in excess of $3,000,000.

FILM BOARD OUTING

Members of the Detroit Film Board of Trade enjoyed their annual cruise and outing Tuesday of last week, the trip this year taking them to St. Clair Flats, where they enjoyed baseball, golf and out-of-door sports. A steamer was chartered for the trip up the Detroit River.

SUIT AGAINST OWOSSO HOUSE

A suit to foreclose a lien has been filed against the Capitol Theatre at Owosso for money alleged due for materials furnished in its construction. The defendants are J. H. Lebowski and wife, the Bijou Theatrical Enterprise Co. and the Michigan Trust Co., of Grand Rapids.

COLONIAL REOPENS

The Colonial Theatre, under the management of Ben and Lou Cohen, reopened last Sunday after being closed for a month. About $25,000 was spent in completely redecorating the house during that period.

BUTTERFIELD BACK

W. S. Butterfield, president of the Bijou Theatrical Enterprises, returned to his desk last week after spending several weeks in New York City.

Omaha May Get Million Dollar House

Moving Picture World Bureau, Omaha, Aug. 1.

WORD is going the rounds in Omaha now that a new syndicate is negotiating for the Redick property between Harney and Farnham streets for a new $1,000,000 moving picture theatre. This is the site that has been much discussed during the past several months, and which was at one time thought to be practically under lease with the Universal Film Co. Negotiations were broken off between the Redick interests and Universal, however, some time ago, and now the rumor is afloat that someone else is coming in and that the theatre building will probably develop, anyway.

The Lyric Theatre of Stockham, Neb., has been taken over by the Business Men's Association of that place. It was formerly owned by E. F. Barker. S. P. Tietjens has bought the Isis Theatre at Arnold, Neb., from Mr. Wherley. A. J. Myers has bought the Star Theatre at Dannebrog, Neb. Anton Roper has sold the Leeds Theatre at Leeds, Ia., to B. G. Schmidt. The Royal Theatre at Royal, Ia., has been purchased by Mr. Johnson from Rustan & Howe. Victor Newton has sold his interest in the Lyric Theatre at Pacific Junction, Ia., to A. Phies.

NEW ARNOLD HOUSE

The Whirley is a new theatre just opened at Arnold, Neb. He operated the Isis here for some time.

Several New Theatres Under Way In St. Louis

Moving Picture World Bureau, St. Louis, Aug. 1.

CONSTRUCTION will start in the very near future on the $1,000,000 theatre, store and apartment building which the Central Properties Corporation contemplates erecting on the Mikado Airdome site at Hamilton and Easton avenues. The house will be operated by the St. Louis Amusement Co., controlled by Skouras Brothers and Harry Koplar.

C. W. & Geo. L. Rapp, 1600 State Lake Building, Chicago, architects for the new building, are now taking bids from contractors. The plans call for a 2,500-seat house, including main floor and balcony. There will also be stores on the ground floor and two floors of apartments. The lot is 147 by 200 feet.

The St. Louis Amusement Company will also start work soon on the new theatre at Union boulevard and Terry avenue. Contracts for that building have been awarded to the Boaz-Kiel Construction Company.

NEW SKOURAS ENTERPRISE

The Skouras Super Theatres Corporation has been incorporated with 3,000 shares of no par value stock. The incorporators are Spyros P., George P. and Charles P. Skouras. The new company will operate and own first run picture theatres.

AMBASSADOR OPENING

A real New York "first night" has been arranged by Skouras Brothers for the grand opening of their 5,500,000 Ambassador Theatre, Seventh and Locusts streets, the night of August 19.

Among those expected to attend the grand opening will be a number of prominent film folks, while Mayor Victor J. Miller and other city officials and leading citizens are expected to add what dignity they can to the occasion.

SILVERMAN AT LYRIC

Dave Silverman, for ten years orchestra leader at the West End Lyric and Lyric Skydome, will take over the baton at the Missouri Theatre when Charles Previn moves down to the Ambassador. Silverman has just returned from an extensive vacation spent in California following a physical breakdown suffered last winter, while he was in charge of the orchestra at the Grand Central.

SUIT UP

The threatened suit regarding the lease of the Midway Theatre and Airdome because the property had been leased to the William Fox interests, materialized July 29 when the Oleda Reaity Company and Charles H. Thimmig, president of the company, filed suit for $300,000 damages against the Sidney Real Estate Company and its president, Sidney M. Shoenberg. Violation of contract is the alleged basis for the suit.

BIDS TAKEN

Bids are being taken on the new Missouri Theatre, Edmond street, St. Joseph, Mo. The house will be operated by the C. H. & S. Amusement Company and will cost about $300,000.

CONSTRUCTION STARTS

Construction has started on two other theatres in St. Joseph. One is owned by Fred Greenburg, Rivoli Theatre Building, and will be built at Gordon and Illinois streets. The other will be at Jefferson and Fillmore streets. Mrs. Glenn Moskau is the owner. Each will cost about $30,000. The Kirkpatrick Realty Company is said to contemplate an eight-story hotel and theatre building for St. Joseph, Mo. The site is at Seventh and Felix streets.

Tubman Leases Regent Theatre, Ottawa

Moving Picture World Bureau, Ottawa, Aug. 2.

THE Regent Theatre, Ottawa, Ontario, has been leased from Famous Players Canadian Corp., Toronto, by Ray Tubman, former Ottawa boy, for a long term of years, according to formal announcement by Mr. Tubman on July 30. Tubman had been associated with Famous Players for a number of years, having the Strand Theatre at Calgary, Alberta, the Algoma Theatre at Sault Ste. Marie, Ontario, and recently being the manager of the Capitol Theatre, Hamilton, Ontario. He was sent to Ottawa to relieve Leonard Bishop, Regent manager for the past two years, who had been taken suddenly ill with a serious complaint. Tubman is well known in Ottawa and other Canadian cities as an athletic star. He is the former Canadian half-mile champion in track athletics, has been a famous paddler with the Ottawa-New Edinburg Canoe Club, is a lacrosse player of note and had been a member of the Ottawa Football Club, which won the Canadian gridiron championship last fall. Tubman will continue to have film bookings through N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corp., it is announced.

FREE SHOWS

Amusement parks in the vicinity of Ottawa, Ontario, having been going the limit in regard to free moving picture attractions. During the week of July 26, Parc Royal, in Hull, Quebec, presented "The Iron Horse" as a free picture, but the Ottawa newspapers did not announce the fact. It was not many months ago that "The Iron Horse" was presented as a road show in a number of Canadian cities.

BUREAU DIES

Death has removed a well known and popular theatre manager of Ottawa, Ontario, in the passing of Valmore Bureau, manager for many years of the Francais Theatre, Ottawa, and for several years past the proprietor of the Olympia Theatre, Grand Mere, Quebec, on July 30 at his home in Ottawa. The late Mr. Bureau, who was in his 35th year, had been actively connected with the theatre business throughout his career and was prominently associated with the International Alliance of Theatrical Stage Employes. For years he had been personally interested in military activities, being a member of Le Regiment de Hull and a lieutenant in the Garde Champlain. He was also a member of the Knights of Columbus. He is survived by his widow, parents, one brother and one sister.

ADDS OFFICE

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has converted a section of an unused sub-lobby into a private office for himself, thus adding one room to his suite of offices adjacent to the handsome theatre lobby.

OLD STRAND PASSES

The rear section of the old Strand Theatre, Ottawa, once operated by Famous Players Canadian Corp., has been rebuilt into an office building facing Queen street. The front section of the old theatre, on Sparks street, was rebuilt some time ago and is now occupied by brokers and others. There is no longer any trace of the old amusement house.

NEW MONARCH POLICY

Quite a change has taken place in theatre circles in Winnipeg, Manitoba, in the taking over of the Rialto Theatre by Henry A. Morton and the removal by him of the Monarch Theatre to the Rialto, the latter house becoming the "New Monarch" at the end of July. Morton has been the proprietor of the Monarch in Winnipeg for the past 13 years, being one of the oldest established houses in the Manitoba capital. Morton also owns the Wonderland, Crescent, Gaiety and Park Theatres in Winnipeg, having five in all. The Rialto was formerly managed by H. Jernberg.

The old Rialto has been remodeled during recent weeks for the change, the improvements including new ventilation system, new seating arrangements and new projection equipment. The policy of the Monarch in its new home will be to give double-feature programmes during the first half of each week and a special western feature during the last half.

WINNIPEG HOUSE REOPENS

The Orpheum Theatre, Winnipeg, Manitoba, reopened Monday, August 2, under the continued management of Earl Wadge. While the house was dark a new fire sprinkler system was installed and other improvements made. The reopening attraction was Buster Keaton's "Go West."

COMPLETE "CYRANO"

The new French film, "Cyrano de Bergerac," produced in the Pathe studio of Paris, is now being completed in Montreal, according to announcement there.

MYRNA LOY

AS THE half-caste girl in Warner Bros.' forthcoming production, "Across the Pacific."

JOHNNY HINES

UP against Philadelphia Jack O'Brien, as training for his new First National picture, "The Knickerbocker Kid."

Competition For Finkelstein and Ruben

Moving Picture World Bureau, Minneapolis, Aug. 2.

COMPETITION for the Northwest Theatres Circuit (Finkelstein & Ruben) which virtually controls the Minneapolis exhibition field, is promised by a project, announced last week, which will give this city five or six new houses. William Weisman, Harry Dryer, M. J. Goldberg and Charles Selcer—all Minneapolis men—are in back of the project, which is described as a million dollar affair.

It is planned to build a loop house in the gateway district. This theatre will seat about 1,400 and will be a 10-cent house. A site for the theatre has already been selected. In addition, it is planned to build four or five suburban houses. Definite action in regard to their construction is expected within the next few weeks.

Mr. Dryer, who owns the Crystal Theatre, a loop house, is one of the prime movers in the project. He will serve as general manager of the Crystal Theatre Company, and will direct all the theatres. Mr. Weisman, the president, is a real estate owner of Minneapolis.

DELAY TWO

The Northwest Theatres Circuit, Inc., has postponed its plans for picture houses in Aberdeen and Huron, S. D. Because crop conditions are not of the best, it was decided to delay action, at least until spring. Work will be continued, however, on the State Theatre at Minot, N. D., which will probably open about October 1.

WORKMAN ON BOARD

W. H. Workman, manager of the Minneapolis branch of Metro-Goldwyn-Mayer, has been appointed a regular member of the Minneapolis arbitration board. He succeeds Eph Rosen, who resigned. S. E. Abel, Fox branch manager, was named Mr. Workman's alternate.

MARIN A VISITOR

Ned Marin, western division sales manager for First National, was in Minneapolis the other day on a tour of inspection. He expressed himself as greatly pleased with the progress made by First National in this territory and took occasion to compliment Tom Burke, Minneapolis manager, on the work he has accomplished.

NEW MILBANK HOUSE

Frank Wewerka, who owns the Colonial Theatre at Osage, Iowa, will build a house at Milbank, S. D. At present there is only one theatre in Milbank, an upstairs house, operated by Joe Nelson. Milbank is a town of 2,500.

ADDS TO CHAIN

The Amuse-U Company of Muscatine, Iowa, has bought the Keck Theatre at Wapello, Iowa, from W. E. Herrick. This company already owns houses in Muscatine, West Liberty, Wilton and Columbus Junction. The Keck Theatre is to be closed for remodeling.

NEW RACINE HOUSES

Two new pictures houses are announced for Racine, Wis. One of these will cost $100,000 and will be built by Stephen Doree, who owns the Star Theatre. The other will be erected by Buhler & Buhler at a cost of $160,000.

O'TOOLES BUY ANOTHER

Mr. and Mrs. Gus O'Toole of Crystal, N. D., have purchased a theatre at Cavalier, N. D. They already own houses at Crystal and Walhalla. Wesley Mansfield of Omaha has purchased the Mills and Idle Hour Theatres at Tama, Iowa, from Ernest Michael, who is moving to Denver. E. J. Rekow of Winthrop, Minn., has purchased Crystal Theatre at Elbow Lake, Minn., from Knute E. Sletten.

SMALL THEATRE NEWS

R. O. Willard, who recently closed the Isis Theatre at Lovilia, Iowa, for repairs, has reopened it. The Cooper Amusement Company has sold the Marinuka Theatre at Marinuka, Wis., to Robert Zieman. Mr. Zieman also has a house at Trempeleay, Wis. Ground has been broken for Bert Parson's new house at Springfield, Minn. He is the owner of the Grand Theatre in the same town. A. L. Brown is now sole owner of the Palace Theatre at Rapid City, S. D., having purchased the interest of Zack Waterson. Fire, which destroyed the Strand Theatre at Bridgewater, S. D., last week have forced Marshall & Halvorson to show their pictures in the Opera House. A company has been formed and officers elected at Ruthven, Iowa, which will build a new theatre as soon as plans for financing it are perfected.

Detectives Play Mean Trick on K. C. Men

Moving Picture World Bureau, Kansas City, Aug. 1.

BRUCE FOWLER, manager of the Newman Theatre; Charles Pincus, William Jacobs and Mrs. Gladys Green of the theatre were standing about the theatre safe in Mr. Fowler's office, preparing to check up on the night's receipts Saturday. Ed Krtiser, guard, stood near the door. Without warning the door opened and two revolvers were pointed at Krtiser, who stood stone still. All in the office remained virtually breathless, feeling certain the theatre had been held up again, until it was discovered that the invaders were detectives who had come in response to a signal alarm connected with the safe. At a certain hour in the morning the contact with the safe is supposed to be disconnected so that it may be opened by employees, but such was not the case Saturday.

PUBLIX ANNOUNCEMENT

Louis Forbstein, director of the orchestra at the Royal Theatre, first run Paramount-controlled house of Kansas City, has been transferred to the Newman Theatre, also leased by Paramount, and will resume his new duties August 1. He succeeds Jacques Blumberg, formerly of the Kansas City Little Symphony who, upon returning from his vacation, was informed he was to be succeeded by Mr. Forbstein. Recommendation of the change was made by Charles Pincus of New York, representative of Publix Theatres Corp., who has been inspecting the theatre. It also was rumored along Film Row that Mr. Pincus was to replace Mr. Fowler as manager, but the following telegram was received by Mr. Fowler from Harold Franklin of New York, general manager of theatres for Paramount:

"Please issue a denial that there is any foundation to the report that Charles Pincus will replace you at the Newman Theatre. Mr. Pincus is a home office representative, sent to Kansas City for the sole purpose of co-operating with you."

FOURTEENTH ANNIVERSARY

In staging the fourteenth anniversary of his Gauntier Theatre in Kansas City, Kas., R. G. Liggett, former president of the M. P. T. O. Kansas-Missouri, obtained two full pages of reading and advertising matter in the Quindaro Booster, a neighborhood weekly newspaper, as well as liberal space in larger daily newspapers. An elaborate program was arranged each day during anniversary week last week and many new patrons were won.

LEHMAN RETURNS

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, has returned home from a business trip to Chicago and New Orleans, where he arranged for many new features at his theatre, which will open August 1.

EXHIBITORS CO-OPERATE

Exhibitors of Kansas City are co-operating in a movement to obtain a new county jail building in Kansas City by showing motion pictures of the sad and neglected condition of the present old jail.

HUGO RIESENFELD

WITH his wife and daughter on the famous St. Mark's Piazza in Venice, Italy.

TRANSFERRED TO PUBLIX

Frank L. Newman, manager of the Metropolitan and Million Dollar Theatre in Los Angeles for Paramount and former owner of the Royal and Newman Theatres in Kansas City, was in Kansas City Saturday to close the deal by which the Newman and Royal are transferred to Publix Theatres, Inc. The cash transfers already have been made, Mr. Newman said, there being some papers yet to be signed, which were completed this week.

P. D. C. DRIVE

A banner wheat crop in Western Missouri and Kansas assures big success to the tie-up between the M. P. T. O. Kansas-Missouri and the P. D. C. exchange of Kansas City in play dates, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri. A drive will start August 1 for play dates, ending November 30, the exhibitors sharing in the proceeds of the campaign, the money to be used in the furtherance of organization work. The wheat crop assures prosperity in the districts where play dates are to be obtained.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Arthur M. Ford, Miller Theatre, Manhattan, Kas.; George H. Koch, Manhattan, Kas.; S. A. Davidson, Neodesha, Kas.; Sam Austin, Garden and Electric, Garden City, Kas.; E. W. Eggleston, Electric, St. Francis, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; Glenn W. Dickinson Enterprises, Lawrence, Kas.; Lalrel O. Ringler, Glenn W. Dickinson Enterprises, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

NEW THEATRES

The following new theatres, changes in management and improvements in theatres in the Kansas City territory have been announced: New Miller Theatre, Manhattan, Kas., purchased by Arthur M. Ford from George H. Koch; Byers Theatre, Excelsior Springs, Mo., has been taken over by Midwest Film Distributors, Inc., of Kansas City, according to E. C. Rhoden, president; Tenth Street Theatre, Kansas City, Kas., managed by "Happy" Franks and owned by Grubel Bros., of Kansas City, Kas., has been closed for repairs.

San Francisco Gets Pre-release Runs

Moving Picture World Bureau, San Francisco, Aug. 1.

SAN FRANCISCO theatregoers have been viewing several pictures of late shown weeks in advance of the regular release date. "Poker Faces," shown at the California Theatre, was in this class, and "Son of the Sheik," featured at the Imperial Theatre, was another. "The Midnight Sun" was also shown out of turn to meet local requirements.

CENTRAL CLOSES

The Central Theatre, Market street near Sixth, has been closed and will be transformed into a store. It had been operated for several years as a link in the Aaron Goldberg chain of downtown houses. The chain now consists of five theatres, three of which are on Market street, one on the Embarcadero and one on Third street.

PUBLIX CHANGES

The recent resignation of Nat Holt as manager of the Granada Theatre, will necessitate some changes in the line-up of the managerial staff of Publix Theatres. It is planned to transfer Ed Smith from the St. Francis to the Granada, but the full scope of the changes have not as yet been decided upon.

GREENFIELD ON VACATION

Louis R. Greenfield, of Louis R. Greenfield Theatres, is enjoying a vacation with his family at Lake Tahoe, in the high Sierra. Joel C. Cohen, his business associate, plans to leave early in August on a hurried business trip to the Hawaiian Islands.

VISITORS

Recent visitors on San Francisco's Film Row have included L. H. Killingsworth, of Willows, Cal.; Gus Johnson, of Newman, Cal.; B. B. Byard, of the Strand Theatre, Eureka, Cal.; J. L. Tufts, of Davis, Cal., and W. F. Jacobs, of Auburn.

NEW T. & D. JR. HOUSE

T. & D. Jr. Enterprises, with headquarters at San Francisco, have taken a lease on the Mystic Theatre at Petaluma.

RENO HOUSE CHANGES

The Reno Theatre, Reno, Nev., which receives film service from San Francisco, has changed hands and is now being operated by Messrs. Lachman & Neff. The new owners were formerly operators in the Nevada metropolis.

BARLOW'S NEW HOUSE

James Barlow has disposed of his interests in the Opal Theatre to John Triguerio and is now devoting his entire attention to the splendid house being erected for him at Mayfield, Cal., and which will be ready for occupancy at an early date.

REMODEL RENO HOUSE

The old Rialto Theatre, Reno, Nev., is being remodeled and when the work is completed it will be known as the Granada Theatre. The house is operated by T. & D. Jr. Enterprises and general manager Mike Naify recently journeyed to Reno in connection with the remodeling and redecorating.

MAJESTIC IMPROVED

The Majestic Theatre in the Mission District has been redecorated, new lighting fixtures installed and additions made to the operating room equipment. The house is operated by Morris Gallas.

KOFELDT'S GERMAN FILM

The Capitol Theatre is being given over to a run on "The Slums of Berlin," the first of the foreign film importations of Walter W. Kofeldt, who has engaged in the film importing business on a large scale.

College Closing Hits Massachusetts Exhibitor

Moving Picture World Bureau, Albany, Aug. 4.

A. S. CLARK, owner of the Walden Theatre in Williamstown, Mass., will begin to enjoy his three-squares a day in September, when the college opens and the theatre once more plays to the student body. Clark made one of his periodical trips to Albany's Film Row last week, and stated that so far as making any money these days, he might better close his house when the college year ends. He admitted that such procedure would, of course, lose him some patrons, as he has the only house in town and the villagers patronize it to some extent. Clark plays in with the college boys, attending all the football and baseball games, and he is known to nearly every one of them.

CASUALTY

Mrs. Lew Fischer, of Fort Edward, wife of the well-known owner of several theatres along the eastern border of the state, is probably the most vigorous Charleston dancer around these diggin's. All of which leads up to the fact that Mrs. Fischer is now spending her days at a hospital in Glens Falls, suffering from a fractured ankle incurred at a recent Charleston contest.

GROSSMAN RECOVERS

Good news was brought to town during the week by Henry Frieder, who is associated with Henry Grossman, operating the Playhouse and Rialto Theatres in Hudson. It appears that Grossman has left the hospital in New York City, where he was operated upon for appendicitis, and is recuperating at Rockaway Park. Mr. Frieder announced that he would close the Rialto on August 15 for improvements, and would open on Labor Day.

SARATOGA PRE-RELEASES

With the races on in Saratoga, Bill Benton, owner of the Congress Theatre there, is raking in the sheckels these days and showing nothing but pre-releases to catch the Broadway habitues. Every year Benton puts on one racing picture and the way the boys who play the ponies flock to the house, is a caution. It is an everyday occurrence for a half dozen or more bills of the $100 denomination to be shoved through the wicket for a couple of tickets

SAYLES BACK

Although there was no brass band to meet him, Alex Sayles is once more back on the job and looking after the destinies of the Leland in Albany. John Garry will manage the Clinton Square in Albany and Frank Briggs will act as general utility man between the two houses.

FISH IS ILL

Claude Fish, owner of the American in Schenectady, has been seriously ill of late with a combination of pleurisy and quinsy.

REDPATH OPPOSITION

Rather than buck a Redpath entertainment, the Elite in Theresa is closed for the first two weeks in August. Letters canceling pictures for the period coming to Albany's Film Row, carried the information that the opposition was far too great and that the owner decided to take a vacation and at the same time save a little money.

MARK-RITZ OPENING

Albany's latest in the way of motion picture theatres, to be known as the Mark-Ritz, is scheduled to open on August 9, and from then on watch for a battle royal with the Leland, a few doors away. C. H. Buckley, owner of the latter house, doesn't intend to take a licking, and has well fortified himself. Tony Veiller has been named as manager of the Mark-Ritz and will be succeeded at the Mark Strand by Thomas Clark, his assistant.

BROOKS RE-ELECTED

Wow, what a record! Harry M. Brooks, of Troy, was last week elected as president of the motion picture machine operators' union, in that city, for the sixteenth consecutive time. And what is more, Al Lemay is in the same class, for he was elected financial secretary for the sixteenth time. Mr. Brooks is somewhat of a politician, too, having served his first time in the New York State Legislature last year, as an assemblyman, and he is now out for re-election. The operators are behind him to a man, and it looks as though he would return.

VISITORS

Bill Smalley, of Cooperstown, paid a hurried visit to Albany last week. Tom Thornton of Saugerties and Peter Danpa of Gloversville were also in town. All are looking forward to a heavy fall business.

TUNNEY A VISITOR

Several of the Albany exhibitors were personally introduced last week to Gene Tunney, who meets Dempsey, next month. Tunney came down from Saratoga Lake to review the serial in which he appears. Word spread around town that he was to pay Albany's Film Row a visit, with the result that every exhibitor immediately found some business that would take him to this particular exchange.

Publix Graduates Second Class

(Continued from page 402)

E. Steel, of Lincoln, to the Florida Theater, St. Petersburg, Fla.

L. Stein, of New York City, to the New York District.

R. K. Stonebrook, of Hampton, Iowa, to the Capitol Theater, Des Moines, Iowa.

V. L. Wadkins, of Atlanta, Ga., to the Forsythe Theater, Atlanta, Ga.

J. T. Terhune, of Yonkers, N. Y., to the Rialto Theater, Omaha, Nebraska.

E. A. Whittaker, of Asheville, N. C., to the Strand Theatre, Asheville, N. C.

P. Worthen, of Hartford City, Ind., to the Strand Theater, Knoxville, Tenn.

Many of the present class were drawn from the organization, several having served as assistant managers, while others held positions down the line. It was a splendid class of men and John F. Barry, Director of the school, looks to them to accomplish even greater results than the notable first class.

The third class will commence its studies toward the end of September or early in October. As is the case with the present class, a majority of the members will come from the Publix ranks, it being the policy to give preference to the promising material within the organization.

The second class was put through even more strenuous training than the initial group and with a better background of previous experience profited even more by their studies.

In addition to the regular lectures by Mr. Barry and Frank J. Newman, Jr., experts in practically every line of showmanship imparted their specialized knowledge to the students.

The school, which was regarded as an experiment, has become one of the most valuable units in the Publix chain and the success of the school, as exemplified in the first class has made it a permanent factor.

Brief Summer Personals From Pittsburgh

Moving Picture World Bureau, Pittsburgh, Aug. 3.

"BILL" DAVIS, of the Nate Friedberg interests, is wearing a big broad smile, the stork having brought him a second daughter on July 27. The new baby weighs eight pounds, and along with mother is doing splendidly. Congratulations!

NESBITT DIES

S. A. Nesbitt died at his home in Rochester, Pa., on the evening of July 28, after a year's illness. Mr. Nesbitt was one of the earliest exhibitors in the local territory, and for many years had conducted the Home Theatre at Rochester.

NEW HOUSE

Roaring Springs, Pa., for many months without a picture theatre, is soon to have a new modern house, seating 400 persons. The owners are Messrs. Burkett and Querry, and they expect to have the house open by the middle of September. The building is two stories in height, of brick construction. In addition to the theatre, the structure will house bowling alleys, billiard parlors and a lunch room.

VISITORS

The comfortable weather of the past few days probably had much to do with the large number of out-of-town exhibitors who visited here recently. Among them were: Mr. Ridenour, Somerset; William Lamproplos, Latrobe; Carl Becker, Butler; Paul Thomas and Mike Manos, Greensburg; Nick and Will Anas, Weirton; Joseph Mercer, Warwood; Peter Sotus, Monessen; Mr. Demichaels, Dunbar; John Schultz, Wilson; J. B. Cox, Mt. Pleasant; Larry Jacobs, Altoona; Mike Marks, Oil City; B. W. Redfoot, Windber; and Peter Pegadiotes, Apollo and Farrell.

FINEMAN IMPROVING

"Archie" Fineman, popular owner of the McKee Theatre, Arlington avenue, who has been suffering from rheumatism at Mount Clemens, is reported improving, but does not know as yet just when he can return home.

HOOLEY COMING BACK

J. O. Hooley, manager of the Sheridan Square Theatre, East Liberty, who has been confined to his bed for the past three months with a serious affection of his legs, is about recovered, and within a few days will be discharged from the Mercy Hospital, where he has been confined for the past two months. His many friends will naturally be very glad to see him again back at his accustomed post.

OPEN FRANKLIN HOUSE

The Opera House at Franklin, which has been dark for some time, is soon to take on a new lease on life. The owners, local men, Mose Bacharach and Grant Balmer, are now remodeling the house, and will probably throw open the doors by September 1.

TAUBER ON VACATION

M. A. Tauber, interested in several local theatres, has departed for his annual vacation, and will spend two weeks touring the East, stopping off at Philadelphia, New York and Atlantic City. Mr. Tauber is accompanied by his wife and children.

ANTHONY JIM ADDS ANOTHER

Anthony Jim has added to his theatre holdings by the acquisition of John Wick's Columbia Theatre, Kittanning, which Jim took over on August 2. The Columbia is the seventh house in Jim's chain, he now controlling two houses in each of these towns, namely: Ford City, Woodlawn and Coraopolis.

BATTISTON DIES

Alfred Battiston, well known on Film Row, and brother of Andrew Battiston, owner of the Lyric Theatre, Yukon, died on his thirteenth birthday, July 28. The young man had apparently been in the best of health. His death was sudden and the cause unknown.

Wyoming Theatre Owners Hit At Carnivals

Moving Picture World Bureau, Denver, Aug. 1.

A RESOLUTION against the operation of carnivals throughout the state of Wyoming was passed by the Wyoming Theatre Managers' Association on the last day of their meeting in Cheyenne last Thursday. The exhibitors believe that carnivals attract an undesirable class of people, are conducive to disorderly conduct, and that the license fees for the operation of this kind of attraction should be extremely high. This is the recommendation which will be given to the proper officials of the state of Wyoming.

OFFICERS RE-ELECTED

The second annual meeting of the Wyoming exhibitors organization came to a close after a three-day session last Thursday. All the present officers were re-elected for another year. These officers are J. F. Lynch, Laramie, president; vice-president, John Bangs, of Rawlins, and secretary and treasurer, M. H. Todd, of Casper, Wyo. A large delegation of Wyoming exhibitors attended the convention, which was held during the Frontier Days celebration. One of the principal speakers of the session was Carl Ray of the Carl Ray Amusement Company Theatres of Cheyenne. It was agreed that the next meeting would be held in Thermopolis, Wyo., early in August next year.

BUY OUT OPPOSITION

Hardwick Bros., owners of the Lyceum Theatre, Clovis, N. M., have bought the Rex Theatre of Clovis, their opposition. The deal, which has been pending for some time, was definitely closed last week.

VISITORS

M. H. Todd, of Casper; Mrs. W. R. Logan, of Basin, Wyo.; Thos. Berta, of Rock Springs, and Jim Lynch, of Laramie, came to Denver for a visit with exchanges after the close of the state convention in Cheyenne last Thursday.

Kelsey Enlarges Theatre at Chelan, Wash.

Moving Picture World Bureau, Seattle, Aug. 1.

R. A. KELSEY has begun extensive alterations on his Ruby Theatre, Chelan, Wash. The house now seats 400. Seating capacity will be increased to 550. He will redecorate throughout and will remodel the front of his house. A pipe organ will be installed. Mr. Kelsey was in Seattle last week completing arrangements for this work.

YAKIMA HOUSE OPENS

The Avenue Theatre, Bill Farrell's new 500-seat house in Yakima, Wash., opened last Saturday.

VISITORS ARE FREQUENT

Seattle is the Mecca for out-of-town exhibitors during the summer days. Many plan their vacation trip, via Seattle, stopping on Film Row long enough to complete their bookings, before setting forth to forget all about films for a week or so. Most of the boys bring their families along in the "Family Rolls-Royce."

BROOKS BUYS ANOTHER

John Brooks has purchased the Rialto, Hillyard, Wash., from O. W. Newton. Brooks also operates the Lyric. The Hillyard house is known as Spokane's only suburban theatre.

PRODUCT SHOWN

Western Film Corp. has assembled large gatherings of exhibitors in Seattle, Tacoma and Portland, for special screenings of their new product. These gatherings have resulted in the appearance of a convention, and have been marked by splendid luncheons served in the theatres used for the screenings, at which brief, snappy programs were given.

GRANADA OPENS

The Granada Theatre, West Seattle's beautiful new playhouse, one of the largest of Seattle's suburban theatres, opened on Friday evening, to two capacity audiences. The house is of Spanish type, and is unusually beautiful and modern in every respect. It was built for Frank Edwards and George Herpick, of Pacific Theatres, Inc., and will be under management of Wm. Hartford, former manager of the Portola. The Granada seats 1,000.

THEATRE FIRE

Fire, which damaged the Liberty Theatre, Chehalis, Wash., last week with a loss of about $2,500 to the building, and from $8,000 to $10,000 to the Twin City Theatres Corp., which operates all the theatres in Chehalis and Centralia, is thought to have been of incendiary origin. The fire broke out in the rear of the theatre, badly damaging the organ.

ORDINANCE UP

Modification of the ordinance prohibiting the building of a theatre, dance hall or other commercial amusement within 500 feet of a school grounds or play field, was again taken under advisement by the public safety committee of the City Council, as the result of a protest by members of the Women's Christian Temperance Union and the Board of School Directors. The Public Safety Commitee retained the present 500-foot limitation, but stipulate that the measurement be taken along he nearest route of approach, rather than on an air line, as is now provided. The committee planned to recommend the modification for passage by the Council.

AMERICAN CLOSES

The Spokane American has been closed for the summer, following a hectic year and a half showing vaudeville and pictures. The house will reopen in the fall, but its future policy has not yet been announced by the Union Trust Co., to whom its lease has reverted.

EXHIBITOR DIES

John H. McDonald, former operator of motion picture theatres in Walla Walla, Wash., died last week at his home in that city.

Indianapolis To Get $200,000 House

Moving Picture World Bureau, Indianapolis, Aug. 2.

A NEW motion picture theatre which will represent an investment of $200,000 will be built at Dearborn and Tenth streets for opening in December. It was announced that Robert L. Hudson, of Richmond, has taken a twenty-year lease on the theatre building and has made arrangements for the operation of the neighborhood photoplay house on a plane similar to that of downtown motion picture theatres. The building, two stories in height, will be of the Spanish mission architecture and will have a seating capacity of 1,500 persons.

COLONIAL REDRESSED

The Colonial Theatre was closed throughout last week while the interior was being redecorated. The stage has been rearranged for the accommodation of varied types of acts to be presented in conjunction with the picture features. Under the management of Bingham and Cohen, the theatre, with its new dress and its combination policy, promises a selection of high grade entertainment.

Along Exchange Row

With the Men Who Sell the Pictures

Pittsburgh

Moving Picture World Bureau, Pittsburgh, Aug. 3.

James H. Alexander, owner of the Columbia Film Service, Inc., Pittsburgh, announces that his branch office at Charleston, W. Va., will be one year old in September, and that in the past twelve months this Mountain State exchange has had a successful career, and accordingly exhibitors are invited to participate in a drive for new business planned to celebrate the first anniversary. Daniel C. France, a veteran film man of the local territory, is manager of the Columbia's West Virginia office.

UNIVERSAL OUTING

The Universal Club, composed of employees of the local Universal exchange, held their first social event of the new season at the Willows in Oakmont, Saturday afternoon and evening, July 31. "A great time was had by all," eating, drinking, swimming and dancing. Committee members were: C. W. Dickinson, chairman; Leo Wayne, H. A. Weinberger and the Misses Rose Kuhlman and Margie Einhouse.

DILLON VISITS

George M. Dillon, P. D. C. division manager, was a recent visitor at the Pittsburgh branch, and expressed himself as being highly pleased with the rushing business being done at the Steel City office.

TIFFANY FORCE

Charles Lynch, manager of the recently-opened Tiffany branch in Pittsburgh, announces the following trio as his sales force. All of the boys are well and favorably known here, namely: Frank Frayne, Ray Miller and Harry Meyers.

Seattle

Moving Picture World Bureau, Seattle Aug. 1.

Division Manager L. C. Lukan of First National, who has been presiding over the Seattle exchange since the resignation of Fred Sliter as manager a fortnight ago, has announced the immediate arrival of Jack Bower, whom he will install as manager of the local exchange. Bower had the reputation of leading salesman in Los Angeles, and was transferred from there to Omaha, where he will be succeeded by Mr. Brimmer, from the Chicago office.

JOINS METRO-GOLDWYN

Harry Landstrom, one of the best known film salesmen in the territory, has resigned from Producers Distributing Corp., and joined the sales staff of Metro-Goldwyn under Ben Fish, who is making a commendable showing as new manager of the Seattle branch. Preparations are well under way to make Metro-Goldwyn Week a 100 per cent. affair throughout the Pacific Northwest territory.

BECKMAN TO N. Y.

J. G. Beckman, for the past year and a half salesman for Metro-Goldwyn out of Seattle, has merited recognition from the home office. He left the last of the week for New York, via Salt Lake City, as special representative in the western division.

DE LUXE PURCHASES

De Luxe Feature Film Exchange has purchased a series of ten Peerless Productions to strengthen a remarkable lineup for the 1926-27 season. They are: "Old Shoes." dicap," "Hurricane," "Night Watch," "Call in Hoofs," and "Devil's Partner.' Al Rosenberg, the Night," "Brand of Cowardice," "Clicking manager, has added Red Seal Productions to "Fighting Cub," "Passionate Youth," "Han- his product for the coming season, for the first time entering the short subject field. "The Fighting Cub" has been booked by Jensen & VonHerberg for its entire circuit.

CHARLIE CHASE VISITS

Charlie Chase, of Chase Comedy fame, is touring extensively in the Pacific Northwest by motor. He stopped over in Seattle long enough to pay his respects to L. A. Samuelson, Pathe manager here.

TODD SELLS OUT

The Interstate Film Exchange of Spokane, which had quarters in the Spokane Theatre Supply Building, under the management of Lincoln Todd, has been sold out by Todd to Harold Zell, a North Central High School boy, who operates an educational film bureau at his residence, renting film to the public schools. Todd was house manager at the American for several months, later managing the Liberty for Ray Grombacher.

San Francisco

Moving Picture World Bureau, San Francisco, Aug. 1.

Louis Reichert, well known in San Francisco through several years of service with Metro and other leading film exchanges, returned to this city late in July to take charge of the local branch of Associated Exhibitors, succeeding William Meade, resigned.

BROWER LOSES FATHER

N. H. Brower, manager of the Los Angeles branch of First National, was a visitor at San Francisco late in July. Homecoming was a sad occasion for him, however, the trip being made to attend the funeral of his venerable father, who passed away at Berkeley, July 26, at the age of seventy-seven years.

EDMUNDS BACK

W. O. Edmunds, of Progress Features, San Francisco, has returned from a trip to Los Angeles, made in connection with installing a new manager in the branch maintained there. Calls were made on a number of exhibitors on the way home.

CHADWICK PRODUCT

The Supreme Exchange of California has secured the entire Chadwick program for the coming year and Manager W. J. Lee, of the San Francisco office, is busily engaged in getting the product booked. Manager Montgomery recently came up from Los Angeles for a conference with Mr. Lee.

MACK SENNETT

Producer of the Pathe comedies that bear his name, hands the official directorial megaphone to Larry Semon, former screen comedian, who is now a Sennett director.

Chicago

Moving Picture World Bureau, Chicago, Aug. 2.

G. D. Paara has joined the sales staff of Associated Exhibitors under the new manager, Paul Bush, who was formerly at Kansas City. Bert Stearn and Harry Phillips are also with Bush, and it is reported that Charley Casanave, formerly chief booker for the Cooney circuit, will also joint the organization.

NEW PASSES THROUGH

H. W. New, purchasing agent for the First National Pictures, was in the city on his way west to resume his activity for the company at the West Coast studio.

QUIMBY IN TOWN

The Fox Exchange last week extended greetings to Fred C. Quimby, short feature sales manager, who is making a tour of the key cities. He expects to meet James R. Grainges, sales manager, at Seattle offices of the company early next month.

HOWLAND BACK

The boys are glad to welcome Jack Howland back at his desk as country sales manager of the Chicago offices of First National after his serious illness and operation. During his absence, Tom Gillam held the country sales end down. Bill Brimmer of the sales staff has returned from an extended eastern vacation trip and several of the other boys will leave soon for their summer vacations.

Kansas City

Moving Picture World Bureau, Kansas City, Aug. 1.

The Red Seal Film Corporation of New York has opened an exchange at 115 West Eighteenth street, Robert F. Withers being manager. Deals have been closed by the Enterprise Film Corp., whereby that company will distribute 104 subjects in 1926-27, according to Robert Withers, manager. Harry Taylor, manager of the Universal branch, is accepting congratulations this week on finishing fourth in the Laemmle Twentieth Anniversary drive.

EXCHANGE NOTES

C. A. Jones, Educational branch manager, had a profitable trip into the territory, obtaining many new contracts, while Joe Levy, Warner Bros. branch manager, experienced the same success. W. E. Calloway, southern district First National manager, was a business visitor. Miss H. O'Neil, Midwest cashier, departed on a long anticipated vacation. Sam Goldflam, manager of Arrow Pictures, has joined the Fox sales force. Miss R. O'Toole, of the P. D. C. branch, is another vacationist. A. H. Kloepper, former manager of the Byers Theatre, Excelsior Springs, Mo., has joined the United Artists sales staff.

St. Louis

Moving Picture World Bureau, St. Louis, Aug. 1.

"The Lone Wolf Returns" has been booked first run for Loew's State Theatre the week of August 21, Barney Rosenthal, president of Columbia Pictures Corporation, has announced. It is quite a compliment to be selected as the feature picture to "buck" the opening week of the Ambassador Theatre, operated by Skouras Brothers.

ON VACATION

F. M. Baker of Baker & Dodge, Keokuk, Ia., and Billy Sohm of the Belasco, Quincy, Ill., are enjoying vacations. Baker is motoring through the Wisconsin woods, while Billy is enjoying himself at his hunting lodge on the Mississippi River.

TIME TO RETIRE

With the thermometer registering 104 degrees in the shade (if any) Tom McKean, manager for F. B. O., blew out two perfectly good tires last Wednesday while chasing contracts in the vicinity of Quincy, Ill.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

5,745 Feet

"No Man's Gold"—Fox

A Crackerjack All-Around Audience Picture, One of the Very Best of the Tom Mix Series

Western

Reviewed by C. S. Sewell

CAST:

Tom Stone.....Tom Mix
Jane Rogers.....Eva Novak
Healy.....Frank Campeau
Wat Lyman.....Forrest Taylor
Lefty.....Harry Gripp
Krell.....Malcolm Waite
Jimmy.....Mickey Moore

Based on story "Dead Man's Gold" by J. A. Dunn.
Scenario by John Stone.
Directed by Lew Seiler.

FAST-MOVING, ACTION melodrama, hinging on the fight over a gold mine furnishes Tom Mix with one of the best pictures he has had in a long time, in the Fox production "No Man's Gold." With a well-constructed story filled with snap, punch, stunts, comedy, human interest and in fact just about every angle of sure-fire audience appeal, it should find favor with an even wider circle than the usual Mix pictures and prove a big box-office bet.

On orders of the villain Krell, a miner en route to restake a lost mine, is killed by Healy, a henchman. Tom, a cowboy, and Lefty, a bum, see the miner fall and before he dies he divides the map of the mine in three parts and leaves his little son in their care. At a rodeo Tom aids Jane, one of the contestants, and licks Krell when he interferes. The ill-assorted trio start for the mine and when they reach there Healy double-crosses the other two and signals Krell and his gang, who have followed. Jane, learning of this plot, rides to warn Tom and falls into Krell's hands. Through a daring decent over the cliff with the aid of Tony, Tom rescues Jane and, using dynamite, drives the gang into a shanty, which he demolishes by getting into as overhead railway and running it right into the shanty. Capture of the gang and winning of the girl naturally follows.

Right from the outset the story begins to grip you and holds your interest tensely throughout. There is fine sustained suspense with a number of good punches and excellent comedy contributed by Harry Gripp as the bum, who scores heavily. The action sticks close to the story with no sidelines to break the continuity. The stunts are good, especially Tom's descent of the cliff and rescue of Jane, and there is a whale of a thrill when the car demolishes the shanty. Added to this is Tom's genial personality, the appeal of Tony, his wonderful horse, which does exceptionally good work and the extra call on the sympathy in the plight of the little orphan lad admirably played by Mickey Moore, who supplies some good comedy, too. Then, of course, there is the romantic element and attractive Eva Novak, and the villainy well handled by Frank Campeau and Malcolm White.

Altogether, "No Man's Gold" is a crackerjack picture for the majority of audiences.

6,662 Feet

"The Whole Town's Talking"—Universal

Story by Anita Loos and John Emerson Makes Speedy Farce Starring Edward Everett Horton

Farce Comedy

Reviewed by C. S. Sewell

CAST:

Chester Binney.....Edward Everett Horton
Ethel Simmons.....Virginia Lee Corbin
Mrs. Simmons.....Trixie Friganza
Mr. Simmons.....Otis Harlan
Donald Mont-Allen.....Robert Ober
Mrs. Van Loon.....Aileen Manning
Tom Murphy.....Hayden Stevenson
Sadie Wise.....Margaret Quimby
Rita Renault.....Dolores Del Rio
Jack Shields.....Malcolm Waite

Story by John Emerson and Anita Loos.
Scenario by Raymond Cannon.
Directed by Edward Laemmle.

WITH EDWARD E. HORTON as the star, Universal is offering as a Jewel production a bright and amusing farce comedy "The Whole Town's Talkin," based on a story by John Emerson and Anita Loos, and directed by Edward Laemmle.

The story is straight farce comedy and the well-known authors, from their wide experience in supplying screen material, have utilized every possible device that time has shown can be depended on to get the laughs, skillfully weaving them into their proper places so as to extract the maximum of merriment. With the assistance of Mr. Laemmle's capable direction and an exception well-selected cast, the finished product is good for a thoroughly entertaining hour of even the most hard-boiled patron's time.

The star is cast as Chester Binney, a somewhat retiring and none too mentally afert chap. Returning from the World War, through a mix-up he is made to believe he has a silver plate in his head and must avoid excitement. His boss is anxious for him to marry his daughter, as Chester will inherit money, but he does not interest the girl, who wants a man who has seen life. Father invents a lurid past for Chester, utilizing a picture of Rita, a movie star. In line with the way such things usually turn out Rita later appears on the scene with a jealous husband. Of course, everything is eventually straightened out and the girl decides Chester is all right after all.

Amusing incidents begin almost with the first flash and continue to multiply and when Rita appears on the scene the action speeds up to an exceedingly fast pace until the climax is reached in which in approved farce comedy fashion everybody is suspecting and chasing everybody else and there is general confusion. A bright little bit is where the movie star is chasing the girl's mother who suddenly asks why and she replies, "I don't know." This familiar chase stuff has been handled so that it is sure-fire for laughs.

Horton just suits the leading role and Virginia Lee Corbin is attractive as the girl. Trixie Friganza furnishes good comedy as the mother, while Otis Harlan, who engineers the whole scheme and incidentally is hard pressed to hide his own flirtations, gives Horton a race for the comedy honors.

"Take the Air"

(Pathe—Comedy—One Reel)

THIS is a slap stick Hal Roach offering featuring Paul Parrot. It is nearest approach to the old rough-and-tumble type of comedy that we have seen in some time. A building under construction is the scene of the action. There are innumerable falls from the high scaffolding, bricks are hurled indiscriminately and the laughs all result from similar violent tactics. It is good of its type.—**Peter Milne.**

"The Crowned Prince"

(Universal—Comedy—One Reel)

NEELY EDWARD'S latest is a comedy burlesque of the popular mythical kingdom romantic dramas. He is mistaken for an exiled ruler and hustled back to Europe where he protests until he falls in love with the princess and consents to be crowned. A revolutionist places a bomb in the crown and creates confusion, but Neely, despite the fact that it sticks to his hands, finally gets rid of it and wins the princess. This is amusing rough and tumble travesty and the gag where Neely cannot throw the bomb away, as it sticks to his hands, is a good one. Well up to the standard of the others in this series. —**C. S. Sewell.**

5,460 Feet

"Satan Town"—Pathe

Human Interest Story of a Wide-Open Town Offers Pleasing Fare for Harry Carey Fans

Western

Reviewed by C. S. Sewell

CAST:

Bill Scott.....Harry Carey
Sue.....Kathleen Collins
John Jerome.....Charles Clary
Sheila Jerome.....Trilby Clark
Cherokee Charlie.....Richard Neill
Crippy Jack.....Ben Hall
Frisco Bob.....Charles Delaney
Malamute.....Ben Hendricks

Story by Jack Boyle.
Scenario by Marion Jackson.
Directed by Edmund Mortimer.

HARRY CAREY'S FANS will find in his newest Pathe picture, "Satan Town," a story which should prove to their liking, in which the best and worst traits in human nature are brought out in sharp contrast against the background of a wide-open western town devoted to sin and appropriately described by the picture's title.

About to sail for Alaska during the gold rush in '98. Harry, a miner, saves a little orphan girl from a runaway. His kind heart touched, he sells his ticket and works his way as a stoker, turning over the ticket money to a lawyer to use in educating the child. Instead, however, the crooked lawyer uses the money to found a town devoted to gambling, dance halls and other vices. Twelve years later, Harry returns a millionaire. The orphan girl has disappeared. Intent on vengeance, Harry trails the lawyer to Satan Town, befriends a cripple and comes to the assistance of Sue, a Salvation Army girl, who is being persecuted and framed on a fake murder charge. The cripple aids Harry in locating the lawyer and it turns out that Sue is the little orphan girl. Harry gives up his revenge when the populace in rage burns the town and it develops that the lawyer's own daughter has been caught in his web of vice.

While western in locale, the story follows more along the lines of a heart-interest melodrama. From the standpoint of real life, the characters are all over-drawn and the development quite improbable, for the hero and girl are ideally good while the lawyer and his henchman go to the other extreme. This, however, supplies effective motivation in the dramatic contrast and plenty of conflict and the result is a picture that has been well directed and capably acted and should prove a good box-office attraction for the average theatre.

4,962 Feet

"The Carnival Girl"—Asso. Exhib.

Marion Mack, Allan Forrest and George Seigman in Exciting Romantic Melodrama of Rum Running

Melo-drama

Reviewed by Sumner Smith

CAST:

Nanette.....Marion Mack
Her Brother.....Frankie Darro
Sigmund.....George Siegman
Lieut. Allan Dale.....Allan Forrest
Gunner Sergt. Riley.....Jack Cooper
"Slim".....Victor Potel

Directed by Cullen Tate.
Story by Raymond Cannon.
Photographed by Lee Carmee.

"THE CARNIVAL GIRL" is from a story by Raymond Cannon, presented by Louis Lewyn, directed by Cullen Tate and distributed by Associated Exhibitors. The leading roles are taken by Marion Mack and Allan Forrest. George Siegman has a good part as the "heavy."

The picture is chiefly melodrama with a strong heart interest. After a most attractive, opening, carnival scenes of a strong man, a wire-walker and a boy impersonator of an ape, it sacrifices realism to action and tearful romance.

Sigmund, the strong man, also is a rum runner. Nanette, the wire-walker, falls in love with Lieutenant Dale, a Coast Guard officer. Sigmund warns her to drop him, but she accompanies him on board ship and attends a masquerade ball. Sigmund discovers the escapade and gives her a terrible beating. The next day Dale is ordered to San Pedro. Before leaving he again visits the carnival. Nanette's brother upsets the fake weights and Sigmund makes for the child. A free-for-all fight starts, with Dale and a companion against Sigmund and his men. Dale tells Nanette to meet him in San Pedro. She and the child stow away on a vessel only to learn that it is Sigmund's rum runner. Sigmund is on board. Dale's cutter sights them and drives them on the rocks. Nanette and her brother hide in a cabin and are attacked by Sigmund. She kills Sigmund just as Dale arrives to rescue her.

Good comedy interest is furnished by Jack Cooper as a gunner sergeant and Victor Potel as a rum runner.

5,004 Feet

"Flame of the Argentine"—F. B. O.

Evelyn Brent's Newest Is Pleasing, Colorful Action Picture With a South American Locale

Melo-drama

Reviewed by C. S. Sewell

CAST:

Inez Remirez.....Evelyn Brent
Dan Prescott.....Orville Caldwell
Emil Tovar.....Frank Leigh
Marsini.....Dan Makarenko
Mme. Marsini.....Rosita Marstini
Nana.....Evelyn Selby
Donna Aguila.....Florence Turner
Story by Burke Jenkins and Krag Johnson.

Scenario by Ewart Adamson.
Directed by Eddie Dillon.

AN ENTIRE CHANGE of locale and a partial change in her usual type of roles marks "Flame of the Argentine," Evelyn Brent's newest starring vehicle in her series released through F. B. O.

Although the action takes place in the Argentine, in many respects the story follows the general lines of a western and as customary with a Brent picture there is a crook element. Donna Aquila, owner of a vast rancho and a valuable emerald mine, longs for her daughter, missing since childhood, and also seeks to solve the mystery of continual theft of emeralds. Tovar, her manager, plans to make a big haul. In New Orleans he persuades Inez, a cabaret pianist, to pose as the daughter, who was really drowned. Dan Prescott gets wind of the scheme and forces Tovar to make him a partner, and he falls in love with Inez. The Donna's kindness reforms Inez and when she refuses to carry out the plan, Tovar and his men attack the rancho. Inez rides for aid and the band is captured. Prescott turns out to be a secret service man and wins Inez, who the Donna adopts as her real daughter.

Evelyn Brent has a congenial role here and handles it entirely satisfactorily. Frank Leigh makes a good villain and Evelyn Selby is fine as the old nurse. Florence Turner, a favorite of years ago, is excellent as the Donna.

While the action follows along quite familiar lines, there is enough of a variation in locale to hold the interest and, combined with capable direction that maintains a good tempo, results in a picture that should please this star's fans and the average audience.

"Marvels of Motion"

(Red Seal—Magazine—One Reel)

ISSUE K of this series is timely and will especially interest the myriad of baseball fans, for it shows by means of slow and suspended motion the fine point of pitching curves on which modern baseball depends. By similar devices an dalso using reverse motion some amusing effects are achieved in showing a parade of soldiers with the horses apparently doing the Charleston.—**C. S. Sewell.**

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

David Oliver, Kinograms News Reel cameraman (with tripod), wins the toss and goes aloft in the Los Angeles on first summer flight. An Educational release

Cameraman For Air Work

Exhibitors running the issue of Kinograms containing pictures of the airship Los Angeles in her first flight since early this year, will be interested to know of the keen competition between news reel cameramen to make this picture.

Under the rules of the Navy Department only one cameramen was allowed on board. To decide which news reel should represent the four who applied for permission, a drawing was held in Washington, each news reel submitting the name of its best flying cameraman. Kinograms won the draw and David Oliver, of its New York staff, was awarded the assignment.

Artclass Sales

Artclass Pictures Corporation has disposed of its entire nine series of short subject product to Electric Film Company of Washington, D. C., for the territory of Maryland, District of Columbia and Virginia.

Scene in "Wait A Bit," new Stern Brothers' comedy, featuring Edna Marian, supported by Earl McCarthy. Universal release

Newark Premiere of "The Vision"

The premier of "The Vision" in the New York metropolitan area, at the Mosque Theatre, Newark, N. J., last week, was marked by a superb prologue conceived and staged by A. Gordon Reid.

"The Vision," first of the Romance Productions in Technicolor being released by Educational Film Exchanges, Inc., for the 1926-27 season, was on the program with "So This Is Paris." The Short Feature was selected for the presentation on this program at the Mosque, which is the second largest theatre in the metropolitan area.

The prologue arranged by Mr. Reid opened with a reproduction of the exterior of an old English castle such as the one in which the action of "The Vision" transpires. This scene was painted artistically on the outer scrim, which was the only screen visible when the side drapes opened up. "Oh, Promise Me" was played by the Mosque string ensemble as the accompaniment for this setting.

Back stage lights and spotlights were then flashed on, and the scrim scene faded, reevaling the second scene, which was arranged effectively behind the scrim curtain. This back stage set was a representation of the great drawing room in the castle, a principal scene in "The Vision," spotlights being thrown on the room interior so as to duplicate the light shafts seen in the picture itself. Beautifully gowned in bridal costume, Gladys Wheaton appeared to sing "Love's Old Sweet Song" in this scene.

This faded out, and "The Vision" started on the outer scrim, the usual screen dropping without interruption to the picture as the story opened.

Mr. Reid carried out both scenes faithfully as to detail. He obtained his ideas for the interior setting from stills of the photoplay. He even went so far as to reproduce by means of spotlights, using colored light, the exact lighting and color arrangement found in the interior castle scene in "The Vision."

* * *

Process-Camera Features Gene Tunney

Gene Tunney, heavyweight contender and Patheserial star, who will meet Jack Dempsey in the ring in September in "the battle of the century," is featured in the Pathe Review No. 33, released August 15th, in a novelty, shot by the process-camera, invented by Alvin V. Knechtel.

"The Fighting Marine," puts in long hours of gymn work, developing his sleep-inducing machinery. Dempsey has plenty of training partners, but the process-camera obligingly produces many of size and speed equal to Tunney's. Gene feels so good that he could jump right over the camera—and he does, with the aid of the process-camera again.

Another feature of this number presents Laurka, an American dancer, who from long residence and study in the East has captured the spirit of the Oriental dance.

The time-lapse camera has caught the growth and development of several varieties of American wild flowers, making a unit in this number of wide educational and entertainment value.

* * *

Artclass Comedy Series Bookings

Kerman Brothers' Emblem Film Exchange, Inc., distributors of Artclass short subject product for the New York territory, report first run bookings by the Loew Circuit of the Winnie Winkle, Izzie and Lizzie and Snub Pollard series of two reel comedies.

The Kerman organization has also booked Strictly Kosher, one of the Izzie and Lizzie comedy series, into the Rivoli, of the Publix chain, opening Saturday, July 31st.

Liberty Film Corporation, distributing these comedies in eastern Pennsylvania and southern Jersey, report that the Stanley Circuit has booked the series into all of their first run houses.

Further first run bookings include the State Theatre, Denver, where Managing Director Jack Eaton will play all of the series mentioned, and the Rivoli, Baltimore.

A publicity tie-up will be effected between the first run houses mentioned and the newspapers in each city which carry regularly these comic strips.

Allene Ray exceeds her previous record for sustained dramatic endeavor in "Snowed In," episode No. 7, the Patheserial

Pathe Program, Week of Aug. 15

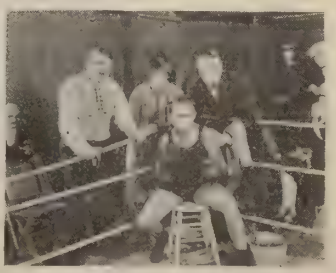
Ben Turpin's first "return" two-reel comedy, "When a Man's A Prince," made by Mack Sennett is a sure-fire attraction on the Pathe short feature program for the week of August 15th, which also includes Harold Lloyd in "Bumping Into Broadway," a two-reel comedy reissue; "Under Two Jags," a Hal Roach single reeler with Stan Laurel; Chapter 7 of the Patheserial "Snowed In"; Pathe Review No. 33; "The Last Ha Ha," one of Aesop's Film Fables; Topics of the Day No. 33 and two issues of Pathe News.

"Good Morning, Have You—"

Virginia Vance, Pathe comedienne and leading woman with Gene Tunney in the Patheserial "The Fighting Marine," is a Canadian girl by birth. Her father's uncle was George Pears, the English soap manufacturer.

Ben Turpin Appears

Ben Turpin made a personal appearance at the Metropolitan Theatre, Los Angeles, last week, in connection with his newest Mack Sennett-Pathe comedy, "When a Man's a Prince."



Al Cooke, Margaret Morris, Kit Guard (the pugilist) and Jack Luden in "The Fight That Failed," and F. B. O. "Bill Summers" comedy

"Produced by Christie"

You know what a guarantee of quality you have in the words "Produced by Christie." You know it through years of experience. But Christie, always working to the highest standard of production value and laugh qualities, has never turned out a faster or funnier group of comedies than those that start the 1926-1927 season.

Here are laughs for the whole family, action enough for any slapstick fan, dainty feminine beauty, and stories that leave a smile behind when the show is over.

Christie Comedies

"THE DAFFY DILL"
with Neal Burns
Edna Marion and Natalie Joyce

Burns is a scream as the daffy dill who was so dumb he could not remember he was married, and then tried to run a memory school.

"UPPERCUTS"
featuring
Jack Duffy

The famous comedy "grandpa" and a great comedy cast in a fast action comedy that has as funny a prize-fight as you have ever seen on the screen.

Bobby Vernon Comedies

BOBBY VERNON
in
"Dummy Love"

The funniest picture Vernon has made in two years.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

YOU have heard hundreds of times of short features that "saved the show." Did you ever stop to think that if a good short feature could save the show, a poor one could spoil it?

Did you ever sit down to a dinner in which the roast was splendid and the vegetables all that could be desired, only to find the dessert distasteful? Spoiled the whole dinner for you, didn't it? And that's just what a poor comedy can do for an otherwise good program.

You owe it to your own business to encourage the producers who are giving you quality short features—not only by booking them but by exploiting them to the benefit of your own box-office.

F. W. Hammons

JIMMIE ADAMS COMEDIES

JIMMIE ADAMS in "Beauty A La Mud"

A combination that's hard to beat—Jimmie Adams with a fine cast of comedy stars, the famous Christie beauty squad and a corking good plot.

Coming Soon—first of the new series of

Billy Dooley COMEDIES

BILLY DOOLEY in "A Dippy Tar"

The goofy gob comedian whose first year in pictures brought him to stardom, playing a part that's crazier—and funnier—than ever.

EDUCATIONAL FILM EXCHANGES, Inc.

F. W. Hammons
President

The "Snookums-Phone," where all the noise comes from in new Stern Brothers' comedy in the "The Newlyweds And Their Baby" series

Harry Langdon In "Saturday Afternoon"

Harry Langdon plays the role of a henpecked husband in "Saturday Afternoon", a current Mack Sennett-Pathe Comedy. Never has a part been better suited to the inimitable humor of this comedian. The factory whistle blows and Harry, lunch pail in hand, starts for home. Fate intervenes, Harry misses his car and things begin to happen at a fast and furious rate. He is just a poor boob who takes everything as it comes. Supporting him in this classic of mirth are Vernon Dent, Ruth Hiatt and Peggy Montgomery. Harry Edwards directed.

Short Feature in Bible Lands

Pathe Exchange, Inc., announces further releases on the "Pilgrimage to Palestine" series beginning September 12th, the first of the new series of one-reel productions, dealing with the days of the Patriarchs, the Prophets, of David and Solomon and Isaiah, of Christ and His Disciples, being "Abraham, the Patriarch."

"The Blue Boy"

Gainsborough's "Blue Boy" is one of the most popular pictures to be found on sale at any art store, and plans for elaborate window display tie-ups on this little feature are now being made by Educational.

Ben Turpin in "When A Man's A Prince," his new Sennett-Pathe comedy, supported regally by Madeline Hurlock

"Big Boy" in Phila. Baby Parade

"Big Boy," impersonated by Stephen MacDonald, won first prize in the comic division of the annual baby parade staged recently by the Benn Theatre of the Stanley Circuit, Philadelphia. More than 2,000 residents in the southwestern section of Philedelphia witnessed the long procession of youngsters.

Diminutive MacDonald wore the big men's shoes, derby hat and the infant underthings so typical of "Big Boy," two-year-old baby star of Educational-Juvenile Comedies. In addition he carried a neat placard bearing the lettering "Big Boy."

His costume drew many laughs from the spectators, according to the Philadelphia Daily News. Business men were judges of the winners in the parade.

Allen Benn, manager of the theatre, was responsible for this exploitation stunt, which attracted attention throughout the section served by the Benn Theatre.

The contest was so popular that one Philadelphie newspaper carried a photograph of the winner, "Big Boy" MacDonald, while other newspapers gave the parade considerable publicity.

* * *

An All-Short Feature Program has worked well in many communities. Have you given the idea an opportunity in your theatre?

Harold Lloyd, in the Pathe reissue, "Bumping Into Broadway," is enjoying the show from an "observation post" in the theatre

Educational's "Blue Boy" G. M. S. Release

Following the marked success scored by "The Vision," the initial subject of the Romance Productions in Technicolor, "The Blue Boy," second of this series in natural color, is now being prepared for release by Educational Film Exchanges, Inc. It will be ready for pre-release showing in first run houses in time for the August celebration of the beginning of the Greater Movie Season.

Seldom has a Short Feature met with such widespread and universal approval as "The Vision," for critics, educators, artists and exhibitors have been vigorous in their praise. Those who have seen "The Blue Boy" have been even more liberal in their commendation of this second picture, which is, like "The Vision," in two reels.

Educational is preparing as it did on "The Vision," an elaborate layout of exploitation and advertising matter, which includes a feature press sheet, large art mat photographs, 11 by 14 lobby cards in colors, and a large assortment of newspaper ad layouts, in addition to the usual black and white stills, slides, posters, etc.

* * *

With the development, production and release of "The Vision," "The Blue Boy," and similar pictures, All-Short Feature bills have been, and will be, rounded out to compare favorably with the "best programmes." Take the best of the serious as well as the best of the comedies.

* * *

Pathe's Quick Work in Arsenal Explosion

The speed and efficiency with which Pathe Exchange, Inc. distributed its Pathe News films of the disastrous New Jersey arsenal explosion is attested to by the many telegrams reecived at the Home Office from enthusiastic theatre managers, and the organization's various territorial representatives throughout the country.

Manager Rodney of the Pantages Theatre, San Francisco, in a wire to the Pathe headquarters, worded his message as follows: "First in the city with Arsenal Explosion. Our Patrons appreciate Pathe always being first."

* * *

Greater Movie Season will last twelve months in every year if you let the folks have the best short features you are able to book.

Mabel Normand and Charley Chase, Pathe stars, meet in the tailor shop at studio. Mabel is "out at the toes." Charley is sympathetic!

Snub Pollard In "The Yokel"

"The Yokel," second of the series of Snub Pollard two-reelers distributed by Artclass Pictures Corporation, has been completed under the direction of James Davis. "The Yokel" presents a cast including Thelma Daniels, Eva Thatcher, Zalla Zarana and Robert O'Connor. Work will be started next week on the third vehicle for Pollard, who is making a series of six comedies for Artclass.

"Flirting With Death" At the Rivoli

"Flirting With Death," a two-reel skiing novelty, released through Red Seal Pictures Corp., has struck the fancy of the patrons at the Rivoli, New York City, this week, sharing honors with "Padlocked," the feature length picture. The little novelty is also enjoying a similar run at the Metropolitan, Boston.

Anne Cornwall's First Comedy

Anne Cornwall's first Christie Comedy for Educational is under production at the Christie Studios with Harold Beaudine directing. The picture, as yet untitled, is from a story by Frank Ronald Conklin. Jack Duffy, Billy Engel and Jimmy Harrison have the other important roles.

Ralph Ruffner, managing director of the Capitol, Vancouver, B. C., at the Christie Studios, with Bobby Vernon, Educational comedy star, and William Watson, Bobby's director

The front wheels of this auto are high in the air, but Wanda Wiley is successfully married in Stern Brothers comedy, "Mixed Brides" a Universal release

Pie-Throwing Is Passing Out

"Public taste is rapidly frowning its disapproval of pie-throwing and other forms of slapstick comedy", according to F. Richard Jones, Director General of the Hal Roach Studios, where short feature comedies are made for PaPthe release. "And I must admit that I agree with the new idea. To me, there is nothing funny about the knock-about form of comic entertainment. To be sure, the public has liked it, and will probably continue to get laughs, but the present trend is for more refined action, depending more upon ludicrous situations than upon buffoonery."

Lloyd Hamilton's "Jolly Tars"

Officers and sailors of the U.S.S. California, flagship of the Pacific Fleet, co-operated in the making of "Jolly Tars," Lloyd Hamilton's first comedy of the 1926-27 season for Educational. Norman Taurog, who directed the picture, Hamilton and the director's staff were guests of the officers during their stay on the dreadnought.

Gene Tunney Serial

"The Fighting Marine," starring Gene Tunney, will be released early next month with first run showing coincident with the Dempsey-Tunney boxing bout.

Red Seal Program, 1926-27

Fred V. Greene, Jr., production head of Red Seal Pictures, and Hank Linet, publicity chief, have completed the work on the year book for the 1926-27 list of Red Seal releases.

The book is attractively done in three colors, illustrated with the characteristic handiwork of leading cartoonists, including Max Fleischer and the celebrated Marcus, of the New York Times.

Thirteen distinctive products are listed in this book, including "At 3.25" and "Churchyards of Old America," two of the most interesting novelties on the screen today.

The complete production program includes:

13 "Out of the Inkwell," Max Fleischer's creation featuring Ko-Ko, The Clown. 13 Reelviews, a film magazine of interesting world-wide topics, each a program builder in itself. 13 Searchlights, a theatrical scientific reel edited by Max Fleischer, president of Red Seal. 13 of the "Bronte Classics," comprising a series of human interest stories with scenic backgrounds.

13 of the "Ko-Ko Song Car-Tunes," which won popularity all over the world with such marvelous rapidity that newspapers had to sit up and pay attention. There is a complete 18 piece orchestration with each one of these animated old-time songs.

A new series, called "Keeping 'Em Guessing," six in the series, makes an interesting program novelty. The series was produced under the supervision of the Magician's Society.

26 Animated Hair Cartoons, the creation of Marcus of the New York Times; 13 "Gems of the Screen," little stories with a background of scenic beauty and 13 Marvels of Motion," made by the patented Fleischer Novograph Process hold important positions in the production program.

A new production, released in a series of 13, is "The Film Reporter," being intimate moments with screen and sport celebrities. 13 "Carrie of the Chorus" two-reel stories, featuring Peggy Shaw, with a fine supporting cast, around which a most pretentious exploitation campaign is being constructed, are in the making.

With this program, and with 22 Red Seal Exchanges functioning, Max Fleischer, president of Red Seal, is most enthusiastic about the 1926-27 season.

* * *

The plan of Hal Roach to use the biggest feature stars in short comedies permits greater play on big names in the lights, and in theatre front billing, as well as in newspaper ads.

* * *

"Mickey McGuire Comedies" for F. B. O.

"Mickey McGuire, the toughest kid in the neighborhood," "Young Stanley, the Explorer," "Tomboy Taylor, the girl daredevil," "Stinky Davis, the Dude," and the rest of the youngsters who have fun with each other and with the public in the popular daily newspaper cartoons of Fontaine Fox, will come to life upon the motion picture screen.

Film Booking Offices of America have purchased from Mr. Fox the right to use his characters in a series of twelve two-reel featurettes to be known as the "Mickey McGuire Comedies" to be released on the 1927-28 season.

These will not be cartoons, or animated drawings, but regulation motion pictures, with "Mickey" and his gang enacted by a group of boys and girls now being recruited in California.

Fontaine Fox's comic drawings are a daily feature in newspapers in more than one hundred cities throughout the United States, and many millions, young and old, are familiar with the tough little "Mickey." A series of stories is being written for him and his companions which will give ample opportunity to the children to display their individual and collective stunts.

Bobby Vernon, Educational comedy star, with Frances Lee, in "Dummy Love," the first Vernon Educational release of 1926-27.

Loew Books Series In N. Y. Houses

Educational's new series of single reel novelties, called "Curiosities—The Movie Side Show," will make their bow in New York over the Loew Circuit which has just booked "All Star Freaks," the first release, for one hundred days.

This initial subject in this group of novelty short features produced by Walter Futter will play in practically every Loew house in the metropolitan territory.

The Mermaid Comedy, "Solid Gold," is scheduled for 119 days over the same circuit, while "The Daffy Dill," a new Christie Comedy, featuring Neal Burns, has been booked for 81 days.

Adams Comedy For Educational

The first Jimmie Adams Comedy for Educational in the 1926-27 season has been completed. It is entitled "Beauty A La Mud," and as the title indicates the comedy action is staged in a beauty parlor. Charlotte Merriam, Billy Engel, and Eddie Lambert head the cast supporting Jimmie. Harold Beaudine directed the comedy.

"Open House"

Johnny Arthur has completed "Open House," his first Tuxedo Comedy for Educational on the 1926-27 schedule. Lucille Hutton takes the leading feminine role.

A. Gordon Reid staged a splendid prologue for Educational's "The Vision," in the Mosque, Newark, N. J., last week.

Reviews of Little Pictures with a Big Punch

"When a Man's a Prince"

(Pathe—Two Reels)

Ben Turpin's return to Sennett comedies is marked by a riot of fun, a burlesque of the mythical kingdom yarn, with the star as a Von Stroheim Austrian prince. The cross-eyed one is as funny as ever, the settings are of feature calibre, the gags are really funny. Madeline Hurlock is a stunning figure in a vamp part. Other support is Dave Morris, Blanche Payson, Yorke Sherwood and Sunshine Hart. Eddie Cline directed.—**Peter Milne.**

"All's Swell That Ends Swell"

(F. B. O.—Two Reels)

This number concludes the "Fighting Hearts" series with an episode in which Larry and Alberta win over one of their enemies, the banker. Tod and the politician attempt to kidnap and rob them but fall prey to a double crossing crook, while hero and heroine are left to their happiness. Kit Guard, pictured here, clowns amusingly with Al Cooke. Up to the standard of the series. —**C. S. Sewell.**

"The Last Ha-Ha"

(Pathe—One Reel)

No semblance of theme or plot in this number of Paul Terry's Aesop Fable series. Just horseplay and a lot of original gags. There are many laughs in it.—**Peter Milne.**

"Mixed Brides"

(Universal—Two Reels)

A general mix-up with its attendant confusion and farcical situations in which a country boy sends for his sweetie and the girl chosen for a rich woman's son arrive on the same train and are mistaken for each other, furnishes the basis for this Century Comedy featuring Wanda Wiley. Al Ford, pictured here, plays opposite Miss Wiley. Fast-moving with several amusing situations of a slapstick type.—**C. S. Sewell.**

"Curiosities"

(Educational—One Reel)

THIS "movie sideshow of all-star freaks" opens with close-ups of Jolly Irene, Coney Island bat beauty, and Duke Lyons, the skinny man. Another scene shows Captain Homer, seven feet six in the air, and Lady Little, twenty-seven inches from the ground. Then there is that strange fish, the Sea Horse; the hobo fish, the balloon fish, the pitcher plant and other interesting characters. —**Sumner Smith.**

"Buster's Orphan Party"

(Universal—Two Reels)

Buster Brown, Mary Jane (portrayed by Doreen Turner shown in attached cut) and Tige, get a wagon load of orphans and bring them to the house for a holiday feast. Naturally the kids make havoc of the place and Tige as usual does some clever stunts including sawing a hole in the table and stealing the chicken. A colored boy does the Charleston and swings warm pups. Plenty of action and amusing, but hardly as spontaneous as some of the others.—**C. S. Sewell.**

"The Lumber Jacks"

(Fox—750 Feet)

AN INTERESTING and instructive Fox Variety detailing the life of a lumberjack from the time the trees are felled until the logs reach open water, showing the cutting, transporting to the mill, etc. Of especial interest is the breaking of a giant log jam, which provides a real thrill.—**C. S. Sewell.**

"Hubby's Quiet Little Game"

(Pathe—Two Reels)

A very funny Sennett comedy, with Billy Bevan, Thelma Parr, shown in accompanying cut, Barbara Tennant and Vernon Dent. Del Lord directed. Giebler titled. A dancing instructor calls to give a married woman a lesson during her jealous husband's absence. A scare drives him away and he finds refuge in a poker game with friends. The jealous husband is there and the instructor shows him his wife's photo and generally spills the beans. There is a lot of humor in the facial expressions around that poker table.—**Sumner Smith.**

"Screen Snapshots"

(C. B. C.—One Reel)

SCREEN SNAPSHOTS NO. 17 presents an imposing array of screen luminaries including Leatrice Joy, Enid Bennett, Mrs. Sidney Franklin, Mrs. Conrad Nagel, Maurice and Helene Costello, Richard Barthelmess and Sidney Olcott, Kathleen Key, Vilma Bankey, Mary Philbin, Clara Horton, Douglas Fairbanks, Jr.; Roscoe ("Fatty") Arbuckle and Mrs. Arbuckle, Sol Lesser, Robert Z. Leonard, Rupert Julian, Edwin Carewe, Walter Hiers, Lillian Rich, Lloyd Hamilton, Robert Z. Leonard and Mrs. Leonard (Gertrude Olmstead), Claire Windsor and Bert Lytell and Agnes Ayers. This issue upholds all the traditions of the popular "Snapshots."— **Chas. E. Hastings.**

"When East Meets West"

(Universal—Two Reels)

This Mustang Comedy featuring Pee Wee Holmes who is shown in attached cut and his pal Ben Corbett, is marked by unusually elaborate sets worthy of a feature. The boys are hypnotized by a traveling faker and imagine they are engaged in rescuing their lady friend from a villainous sheik in a wonderful big palace. An amusing number, and altogether, one of the best of the series, although it gets considerably away from the usual western atmosphere.—**C. S. Sewell.**

"The Daffy Dill"

(Educational—Two Reels)

Neal Burns is the featured player in this very amusing Christie comedy directed by William Watson. He's the absent-minded goof who tries to sit on the sidelines and watch his own wedding, then forgets he's married and, after a long absence from his bride, proposes to her all over again. How her mother and she cure him after a long chase in which Neal's speed is enhanced by the aid of firearms forms the piece de resistance. Assisting in the fun are William Irving, who is pictured herewith, Edna Marion and Natalie Joyce.—**Sumner Smith.**

"Pep of the Lazy J"

(Universal—Two Reels)

Boxing rivalry between two ranches furnishes the idea for this western starring Edmund Cobb, who defeats the former champion, who has doublecrossed his own outfit. There is also a romance between Cobb and a wealthy girl who is in hiding, portrayed by Virginia Bradford, who is pictured here. Cobb rescues her twice during the story and, of course, wins her love. An average western with the usual amount of action, and more than ordinary human interest. Should please the fans.—**C. S. Sewell.**

"Chips of the Old Block"

(Educational—One Reel)

THIS LYMAN H. HOWE Hodge-Podge offers Arizona scenery, peasants wearing stilts in damp Gascony, the harvesting of hemp in Sweden, the giant Kadiak bear in Alaska, Shoshone Falls and Washington, D. C.—**Sumner Smith.**

"Ball and Bat"

(Pathe—One Reel)

THIS GRANTLAND Rice Sportlight shows how ball and bat have figured in sports since prehistoric days. There are scenes of champions playing handball, baseball, cricket, tennis, polo and hurling.—**Sumner Smith.**

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000
Screen Snapshots (No. 13)	Magazine	June 26..	1,000
Screen Snapshots (No. 14)	Magazine	June 26..	1,000
Screen Snapshots	Magazine	July 10..	1,000
Screen Snapshots 16	Magazine	July 17..	1,000
Waldorf			
Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793
Perfection			
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Hanging Fires (Bowes)	Comedy	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		....

FILM BOOKING OFFICES OF AMERICA

		1925	
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24..	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	5,452
Constant Simp	Mazie series	Nov. 14..	2.000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6.500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Black and Blue Eyes	Comedy	July 17..	2,000
Up and Wooing	Fighting Hearts	July 17..	2,000
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000

FIRST NATIONAL

		1925	
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7.767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8.262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6.837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5.900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6.856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6.911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	6,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326
Men of Steel (Sills)	Melodrama	July 24..	9,143

FOX FILM CORP.

		1925	
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,054
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,800
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,240
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	980
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	928
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Lickpenny Lover	O. Henry series	July 24..	2,000

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551

PARAMOUNT

		1925	
Manicure Giri (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077

PATHE

		1925	
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Comedy	Oct. 10..	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Cost Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000

PRODUCERS DISTRIBUTING CORP.

			1925
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,358
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,986
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Boomerang (Clara Bow)	Comedy-drama	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,000
The Wild Girl	5,000
Pals	5,000
The Silent Witness	5,000

CINEMELODRAMA

Call in the Night	5,000
The Night Watch	5,000
The Hurricane	5,000
The Devil's Partner	5,000

UNITED ARTISTS

			1925	
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11..		4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..		11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..		9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..		8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..		5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..		8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..		5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..		8,388
The Bat (all-star)	Mystery drama	Mar. 27..		8,219

UNIVERSAL

			1926	
Winged Rider (Cobb)	Mustang drama	Feb. 13..		2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13..		1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20..		6,583
Big City (Marian)	Century comedy	Feb. 20..		2,000
Big Game (Holmes)	Mustang western	Feb. 20..		2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27..		6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27..		2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27..		2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6..		7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13..		6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13..		1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13..		2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..		6,596
Winking Idol (Desmond)	Western serial	Mar. 20..		
Al's Troubles (Al Alt)	Century comedy	Mar. 20..		2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..		4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..		2,000
Tune Up (Puffy)	Comedy	Mar. 27..		1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..		2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..		1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..		2,000
Menace of the Alps	Special	Mar. 27..		1,000
The Set Up (Art Acord)	Western	Apr. 3..		4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..		2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..		1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..		2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..		
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..		1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..		2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..		2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..		1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..		1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..		1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..		8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..		
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..		2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..		2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..		1,000
The Escape (Morrison)	Western-action	Apr. 24..		4,500
Help Wanted (Puffy)	Comedy	Apr. 24..		1,000
Desperate Dan	Mustang comedy	Apr. 24..		2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..		2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..		7,750
Too Many Babies	Comedy	May 1..		2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..		8,767
Looking for Trouble (Hoxie)	Western	May 8..		4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..		1,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	.....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Man in the Saddle (Gibson)	Western	July 17..	5,492
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000

VITAGRAPH

		1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
Go the Go (Buffalo Bill, Jr.)	Western		4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Yearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2—	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Allison)	Drama	Sep. 5..	5,912

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov. 7..	1,000
Real Charleston	Lesson novelty	April 24..	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

INDEPENDENT PICTURES CORP.

		1925	
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,564

RAYART

		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255

RED SEAL

		1926	
Fish for Two	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6..	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	550
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Trap, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	800
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

SHORT FILMS SYNDICATE

		1925	
Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Cameo Stage Settings in Atmospheric Form

Specially Devised on an Exhibitor's Request by Colby Harriman

THE Cameo type of presentation production work is particularly appealing to the smaller theatre. It is possible to secure excellent effects indicative of distance and space in a very small area providing the set is compactly arranged and designed with a few scenic units to place. The cameo type of attraction is ideal for song numbers or even solo dance routines but the former use seems preferable.

Our purpose in submitting the three suggestions this week is in a reply to a recent exhibitor inquiry as to the style of opening of the front drop which serves as a frame to the stage setting. There is an impression among a number of producers that a cameo stage setting must always be accompanied with the circular cut drop or the old-fashioned arch effect. This is only one way in which the opening may be treated. As long as the producer "compacts his scene" and concentrates his action he is at liberty to take any license in the matter of scenic style and design of the front drops.

We are offering three varied treatments illustrating our point. They are so simple to construct that ground plans have been omitted as each setting requires not more than four set pieces.

1. JAPANESE REVERIE

The style of the cut drop in the foreground is along oriental lines, and to make the opening more effective it may have a slit border treated in a manner to give the appearance of cane or basket work. In front of the drop a large vase filled with cherry blossoms is placed and highlighted from off stage. The background may be a single painted tab drop or it may consist of two set pieces, the mountain and the foreground which is a foliage row, painted on compo board, cut out and set in front of a sky drop.

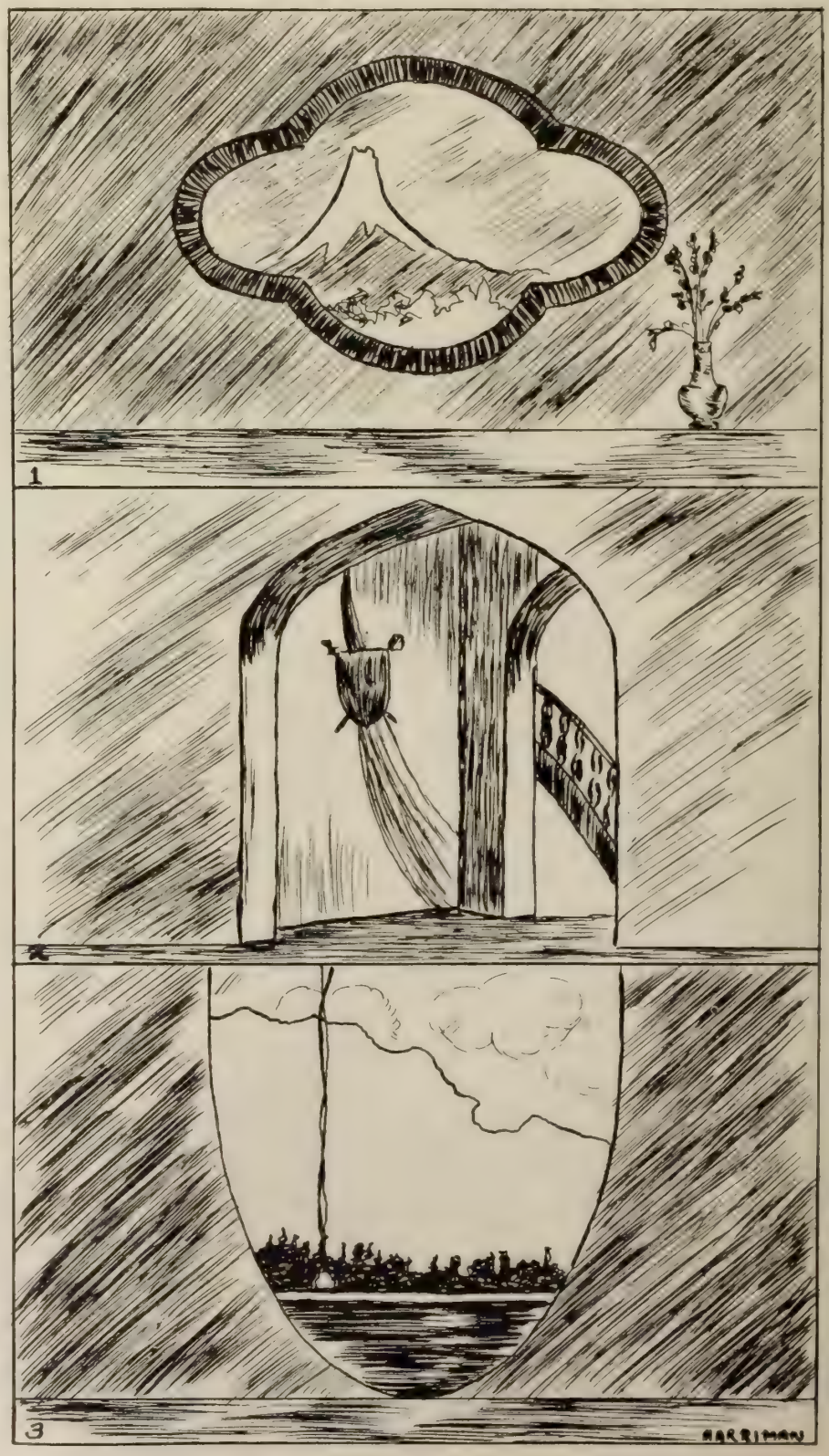
2. CONVENTIONAL

This treatment is designed to suggest a section of a large hallway. The cut drop is designed to represent an archway. Two set pieces, a wall and the archway up center are hinged together and set on an oblique. A practical stairway or a painted one may be used up stage beyond the second archway. The property treatment depends entirely upon the type of song used in this setting. The scene must not be overdressed as it is better to suggest the atmosphere with a single unit than to have the set crowded and thereby lose its effectiveness.

3. WESTWARD HO.

The opening of this drop suggests a certain breadth and space which acts as a counterbalance to the scene portrayed. It is simply an inverted archway but the sweep in an upward direction is indicative of the breadth of the real west country. The setting consists of a mountain outline, a foliage row in the foreground with a water row to mask. Using a sky drop for a backing, a

(Continued on opposite page)



The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Spraying Water Fountains

I WOULD appreciate it very much, if you would please explain to me how I can use a large fountain with water spraying high, on my stage, without wetting my drops, and what kind of mechanism to use?" —R. E. S., Ft. Worth, Tex.

The actual use of water in fountains practically operated in a set are usually placed on the stage in such positions as to eliminate any possible damage by water to the drops and other scenic units. All fabrics are susceptible to water as far as stage scenery is concerned and we seldom have drops that are waterproofed. In making your ground plot it is best to place the fountain in a spot which will give the spray a free play regardless of what may happen to the mechanism. In garden scenes the illusion of the fountain being submerged in shrubbery may be achieved with low hanging borders in the foreground and a similar treatment to the back foliage border thereby creating the effect and at the same time have sufficient space between the two borders to give the spray a free area.

There are several forms of mechanical fountains suitable for stage use which employ the use of water. The commonest is the small interior or court yard fountain operated electrically. It is a device which re-uses the water placed in its bowl. There are several secluded electric lamps in the bowl and these tone the fine sprays of water which are tossed upward.

For a larger fountain a good device may be made out of some garden hose nozzles. The fountain should first be constructed out of battens and covered with a veneer or canvas that is waterproofed. In the center should be a large trough with a waste pipe or hose leading from it to a place off stage thereby taking care of the excess water that comes into the basin. Some small gas pipe may be used as the tubes for the fountain and garden hose nozzles may be adjusted to these pipes. At the base of the fountain or preferably off stage a control faucet should be placed so that the stage hand can control the flow of water. The nozzles can also be regulated to give the kind and volume of spray desired. To make a cascade fountain the same device may be set up in multiple formation with the small sprayers at the base or edge of the large basin and then gradually approaching the center or main spray.

Painted Scrims, Sunset Effects

"HOW can dye be used to paint a scrim for transparent and drop scenes, dissolving from one to the other, be removed and render the scrim clear for use again? To get a sunset effect on a blue sky drop is it best to use a blue painted drop or a white drop with blue lights on it?"—R. E. C., Brockport, N. Y.

It has been our experience that scrim drops are limited in the number of dye motifs painted upon them. When a scene is painted on the scrim with dyes it is bound to have certain color outlines which are heavier than others, these outlines being discernable even when the scrim is not given a backing of darker materials. To eradicate these outlines it is necessary to treat them in the same manner that would be followed in painting out any other scenic design. The covering dyes must be of sufficient color and density to remove the trace of the former scene. To wash scrim drops and remove the dye with a solution, is not practical. When the scrim is washed it loses a certain portion of its rigidity and ability for the mesh to hold up. It has a tendency to fray and weaken the scrim. It is our opinion that scrim drops should be painted or dyed in a blocking out process rather than wash them and use them again. It is not advisable to make a practice of painting on scrims unless you are in a position to purchase the material in quantities. Scrims are primarily a scenic medium for use with other drops in the creation of lighting effects and mechanical illusions. The so-called transparencies in which certain cut out section of the drops are filled in with scrim and then painted are usually not as large as that of a drop and consequently easier to handle and cheaper to use.

Sunset effects can be more efficiently attained if you use a painted sky drop. The drop should be given a light blue body and stippled with darker blue and purple. This mottled effect lends the necessary highlights to the painted drop to give it an excellent body for distance and space effects. The drop should be flooded with a darker blue and this will be found to form an ideal background upon which the sunset tones and various effects may be projected from the floods and spots. The white drop with lights would be too weak.

Broadway Theatre: Weekly Review

Capitol Theatre

A VERY attractive surrounding program created under the personal direction of Major Edward Bowes accompanies the feature picture "The Waltz Dream," the UFA production distributed by Metro-Goldwyn-Mayer. It consists of two outstanding units, the overture and the presentation.

"Tales of the Vienna Woods"

The overture selection. It is a composition by Johann Strauss and as the program note says "The Blue Danube Valse" represents the spirit of Vienna, so the "Tales of the Vienna Woods" is an artistic expression of the gay life in the picturesque woodlands that surround that charming city. It is one of the master pieces of the famous valse-king, and by the way, it is the first time that the Capitol Grand Orchestra has played a valse as an overture to the program.

This unit was followed by the ever-interesting Capitol Magazine, then came the presentation under the title of

"The Dream"

This was an attractive stage creation featuring a dance routine. It may be classified as a presentation with a prologue theme because the theme was strongly indicative of certain situations later revealed in the featured picture.

The scene was that of a Vienesse garden. A large shaped set-piece painted and cut out to represent a stone wall and garden fountain with a statue niche, was placed up center. The graceful curves of the top of the set piece were enhanced by the shrubbery and foliage pieces placed around it. Back of this unit was a series of tree trunks and branches in blue silhouette against a green blue toned patent leather hung back in heavy folds. The garden effect was nicely emphasized. In the foreground at left, a stone garden bench was placed and a character dressed as a young Viennese officer was seated. At right was a pedestal and a male dancer, his body painted in white, stood on the pedestal in a statue pose. In the fountain niche of the set piece up center, a girl with her body painted in a like statue manner posed motionless throughout the entire routine.

The ballet ensemble emulated wood nymphs in green blue garb and wearing green wigs. The principal characters in the routine were Vlasta Maslova, as the Nymph, Bayard Rauth as the Statue, Pavla Reiser as the Fountain, Roland Guerard as the Student.

A simple little story was told in the routine of a romance between the student and the nymph. He falls asleep with the nymph seated beside him on the garden bench and in her dream she believes that the statue comes to life and dances with her, the statue which she admires. The finale is the awakening with the statue back at his poise, and the nymph in the arms of the student.

Cameo Stage Settings

(Continued from opposite page)

cloud effect may be operated on the surface. Two streamers suspended from a batten and attached to the chimney spot of the tiny house painted on the foliage row will add to the effectiveness of the scene, "a lazy twine of smoke" from a distant shack.

Summing the suggestions, it will be noted that in each unit we have something that is distinctly atmospheric without the necessity of a huge set pieces and in all of the sketches the manner in which the fore-drop is cut indicates the theme of the setting portrayed back of it.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Clang! Clang! The Ambulance Flies!— Another Projector Gets First Aid— But Dies!

WHAT'S THE EXCITEMENT? Fire? No—it's a crowd that read the advertising that an exhibitor spent good money for and came to see a picture that the exhibitor will pay more good kale for.

Well, then, what are they all standing around outside the theatre for.

Well, pal, it's this way! Up in the sick room (excuse me, I mean the projection room) there's a first-aid crew trying to keep the spark of life in an old projector—and they're playing a losing game.

Yep, old man, I was right—the old projector has cashed in. See! The crowd is beating it. No show!

Ain't it funny? A man will contract for a picture and advertise it as a big thing, spend his dough for paper and all that—and then expect his old projector to live fifteen years without a nickle spent on it!

Well, he hires a projectionist, don't he?

Ain't the projectionist supposed to keep the projector in shape?

Yeah—

But he expects his projectionist to be a doctor—

A heart specialist to keep the heart of his theatre working.

Then refuses to pay for any medicine to cure the patient!

Expects his projectionist to be a faith healer.

Take a Look at This Letter

"Monday I did a relief day at the ———— Theatre. I couldn't start the Transverter, due to one of the brushes being out of the brush holder—a new one on me, whether by accident or on purpose I don't know.

"The commutator was like the Atlantic Ocean with the waves! Bearings shot to heck.

"NO SHOW IN THE AFTERNOON, DUE TO THIS TROUBLE.

"All afternoon, putting in rectifiers, like I had in the Comedy.

"Then, the contact points in the machine that controls the feed for the lamps—all shot! Sometimes they work and sometimes they don't.

"Had to wind by hand, and while in this act, the light would go out.

"The electric fan would not work, and there was no vent in the roof of the projection room. (?) Hotter than that —— place."

Does that happen to be YOUR equipment?

But wait! The gent who expects that show place to pull a profit for him DID dig for some first aid—and now, read on!

"New lamps came finally, in the afternoon—but too late to put in and connect. The new lamps will be put in on Tuesday morning.

"Not a one in the house knew a thing about the projection room. The electrician of the house was off—his day off. And poor me! To fall into all this trouble on a hot day.

Friend, Does This Hit You?

"This house runs all their equipment until it breaks."

"They were told about the generator, but they had to lose a performance before they learned. Transverters and projectors are all right, BUT—THEY MUST BE KEPT IN ORDER IF YOU WANT THEM TO BE EFFECTIVE."

It's a whole lot better to have your audience tell other people—

"It was a corking show."

Than to have them say—

"Clang! Clang! The ambulance flies, but the projector gets first aid and dies!"

Warner Theatre's Cool-Em Way Is Making New Friends Ev'ry Day

They Pay and Say "Don't Stay Away"

THE much heralded cooling plant installed in the Warner Theatre is now in operation. With the exception of one other Broadway theatre, the air cooling equipment installed in the Warner Theatre follows an entirely different method than any now in use in New York.

This last word in electric air cooling systems has two one hundred ton units of air cooling apparatus and driven by two 150 h.p. motors, the principal factors in this new device. The new system consists of cooling a body of water which in turn in pumped through an air washer in which it is turned into a thin mist. The fresh air is then drawn through this mist, cooling the air to a temperature below the dew point and after passing through the mist, the air is cooled and perfectly dried and is delivered to the theatre auditorium at the rate of 30 cubic feet of air per minute per person.

The air is exhausted through the lower part of the theatre, thus permitting a standard temperature to be maintained throughout the entire building, which will be held at approximately 75 degrees. One of the exceptional features of this new air cooling system and differing greatly from others is the fact that the atmosphere is entirely devoid of dampness, chilling and other uncomfortable effects so common to other installations.

The new equipment, the cost of which is $85,000, has been placed in the theatre by the Wittenmeyer Company.

Warner Theatre patrons are pleased.

Five Projection Rooms

The Paramount Theatre Building, now under construction at Broadway and Forty-third street, New York, will have five projection rooms—all to be equipped with Simplex Projectors.

Roxy Picks Simplex

When Roxy, as the popular S. L. Rothafel is always spoken of by theatre patrons, opens his big "Roxy Theatre" in New York, the high standard which this astute showman has set for his projection will be met by the Simplex Projectors which he will get from Howells Cine Equipment Corp.

Replaced in Four Hours

Recently the Empire Theatre of Rahway, New Jersey, had a fire, which rendered projection equipment useless. Four hours after they notified Howells Cine Equipment Corp. of the need for replacement, and the new installation was made.

Theatre Notes

MADISON, FLA.—C. A. Blalock is erecting theatre and office building on North Range street.

PALM BEACH, FLA.—Cooper C. Lightbown has contract for two-story Spanish type theatre, to be erected at southeast corner Sunrise avenue and County road, for E. F. Hutton, 61 Broadway, and associates, to cost $500,000.

GRIFFIN, GA.—J. W. Gresham and J. A. Evans have started work on brick and terra-cotta trim theatre on East Solomon street, to cost $75,000.

CHICAGO, ILL.—Mitchell Brothers, 2860 Milwaukee avenue, have awarded contract for two and three-story brick and terra-cotta trim theatre, store and apartment building, 135 by 225 feet, to be erected at Irving Park Boulevard and Austin street, to cost $750,000.

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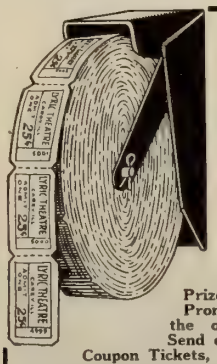
A-1 PROJECTIONIST, 16 years' experience, wants steady employment with good theatre. Must give present employer two weeks notice. Box 390, Moving Picture World, New York City.



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National Ticket Co. Shamokin, Pa.

R. & K. Circuit Growing Rapidly With Many Houses Coming

THEY are proud to have the world know about them—Dave Rosenzweig and Isidore Katz, whose initials give the name to the R. & K. Circuit, which is growing rapidly under their aggressive policy of building, acquiring, and improving theatres in and around the New York territory.

Their new house, The Leader, on Coney Island avenue, Brooklyn, New York, which will open in September, has every improvement in lighting, heating, ventilation and cooling, with seating comfort and charm of decoration.

Their New Concord, on Fulton street, Brooklyn, has, beside a seating capacity of 2,000, a roof garden with seating for 1,500—and this roof garden is claimed to be a real innovation in eye delights and comfort.

Another theatre, not yet named, on Liberty avenue and 135th street, Brooklyn, is to be of the finest architectural design, and will seat 2,000.

Already under the control of this up-and-going pair of clever showmen are the following theatre: Lefferts Theatre, The Culver, The Beverly, The Kinema, The City Line, The Sheridan, The Civic, The Adelphi, The Norwood, and the Ozone Park Theatres.

Their slogan: "Watch Us Grow—in public favor."

Improving Theatres

JACKSONVILLE, FLA.—Southern Enterprises, Inc., 32 West Adams street, will soon start remodeling Duval Theatre, to cost $50,000.

TOPEKA, KANS.—Kansas Amusement Company, Majestic Building, has plans by Boller Brothers, Huntzinger Building, Kansas City, Mo., for alterations and brick addition to Novelty Theatre, a moving picture and vaudeville house at 120 East Eighth

LAWRENCE, KANS.—I. O. O. F. No. 4 has plans by Ralph Scammell, National Reserve Building, Topeka, Kans., for four-story brick and reinforced concrete theatre, store, office and lodge building, 100 by 117 feet, to be located at Ninth and Vermont streets, to cost $125,000.

TURNERS FALLS, MASS.—P. D. Shea has plans by J. H. McNaughton, 177 State street, Boston, for one-story brick theatre, 50 by 100 feet, to cost $150,000.

JOPLIN, MO.—Freeman Realty Company, P. O. Box 1063, has plans by Heckenlively & Marks, Landers Building, Springfield, Mo., for theatre, store and apartment building, to be located at Twentieth and Main streets, to cost $100,000.

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F. H. Richardson

Better Projection Pays

Put Projection On a Business Basis

By F. H. Richardson

When Projector Teeth Ch atter, The Show's a Frost

This series of articles gives the real showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of "the heart of the theatre."

AND now let us examine into just what part a motion picture projector in poor repair plays in making high grade projection impossible.

You know that the photograph over the projector aperture is about three quarters of one square inch in area, do you not? For the sake of simplicity, in figures, however, we will assume it to have an area of one square inch, under which condition, if your screen image be undistorted and 18 feet wide, It has an area of 18x13.5 = 243 square feet, or (243x144) 34,992 square inches, and your film photograph is magnified that many times in area, AND EVERY DEFECT IS MAGNIFIED THAT MUCH TOO.

I believe an examination of the foregoing figures will convince even the most skeptical that any movement of the film photograph, as a whole, over the projector aperture, or any lack of perfect register as between two adjacent photographs, even though it be as little as one one thousandth of an inch, will be visible to Mr., Mrs. and Miss Audience. that is rather evident on the face of it, is it not?

Having reached an agreement on that point, let us examine into the necessity for frequent renewal of the projector intermittent sprocket, and the periodic, fairly frequent thorough overhauling of the intermittent movement, since it is upon the extreme accuracy of these parts we must depend for exactness of register and, insofar as has to do with picture unsteadiness not caused by defects in the film itself, for steadiness of the picture.

Intermittent Parts Must Be Perfect

When we remember that even so infinitesimally small an error in register of adjacent pictures over the projector aperture, or a movement of the film photograph as a whole, as one one thousandth of an inch is visible to the audience, the imperative necessity for mechanically perfect intermittent parts, including the sprocket teeth, is instantly apparent, and YOU SURELY WOULD NOT CONTEND THAT AN INTERMITTENT SPROCKET WITH WORN OR UNDERCUT TEETH IS MECHANICALLY PERPECT!

If you were looking intently as a piece of film laid on a table, and some one moved it exactly one one-hundredth of an inch up or down, I very much doubt that your eye would be able to discern the movement. If you could see it you might well congratulate yourself upon the keenness of your vision. Yet if your picture be 18 feet wide, and is undistorted by ângle of projection, any displacement in register, or any movement of the film photograph, as a whole, up or down over the projector aperture of one one-hundredth (1/100) of an inch would appear on the screen as approximately one and one-half inches of movement. If the picture be distorted by projection angle, then the magnification of all up and down movements would be even more, the excess being dependent upon the amount of distortion.

You thus see we are dealing with such very small measurements that the fact that an intermittent sprocket may LOOK good, or even perfect to the eye, is absolutely NO PROOF THAT IT IS PERFECT, or even reasonably good, and any displacement in register, or any movement of the film photograph as a whole caused by worn sprocket teeth, will inevitably be visible on the screen because of the enormous magnification.

"Say, Chief," says your garage mechanic, "if you're goin' up over the cliff road tomorrow, you better overhaul that steering knuckle today. There's some bad turns up there where the road's close to the edge, an'—"

Take a look! Don't LOOK badly worn, does it?

But are you going to take a chance with your life on "how it looks" when the dependability of the steering mechanism is all that stands between you and a thousand foot drop?

Of course, you risk no patron's life when you let the projector wabble as it steers the film through; but you risk a big drop in his esteem.

Here's a good mechanic tipping you off about some things that may need looking into. Don't get sore—get busy!

There is, however, a still more important reason why projector sprockets should be discarded as soon as they are in anything less than mechanically perfect condition—or at least the intermittent sprocket should, and the others should at least not be retained in use until their teeth become "hooked."

Unless your theatre be what is termed a "first run" house, YOUR SHOW SUFFERS BECAUSE OF MECHANICAL IMPERFECTIONS IN THE FILM, causesd by projectors in poor state of repair in the theatres using the films before you got them. YOU VERY WELL KNOW THAT TO BE EXACTLY TRUE.

Put in another way, YOUR SHOW SUFFERS BECAUSE THOSE WHO USED THE FILMS BEFORE YOU FELL HEIR TO THEIR USE, ABUSED THEM BY EITHER FAILING OR REFUSING TO DO EXACTLY WHAT YOU (?) ARE REFUSING OR FAILING TO DO, viz: have their projectors kept in perfect mechanical condition, and in correct adjustment.

Neglecting Repairs Poor Business

Like yourself, when their projectionist asked for a new sprocket, or to have the intermittent overhauled, they "looked" at it and it LOOKED quite good. "So," said they, "why waste money?" So the projectors went without the needed repairs, and YOU ARE THE GOAT, exactly as those who use the films after YOU (if you are guilty) in your turn, have abused them, on YOUR perfect-looking worn sprockets.

For mark me well, worn intermittent sprockefs, while they may or may not seriously injure YOUR show, certainly and inevitably DO INJURE THE FILMS, if for no other reason than that the projectionist, very naturally, will attempt to minimize the tendency to unsteadiness of the picture set up by the worn sprocket teeth, by jamming the aperture tension down as tight as he can get it, which of course is "not so good" for the delicate edges of the sprocket hole edges, upon the extreme accuracy of which we must depend for steadiness in the picture.

DON'T BOTHER DISPUTING ALL THIS, for it is FACT, and you can't change fact by disputation.

Then, too, there is the matter of gears. A gear, or a train of gears may LOOK quite alright—in fact almost absolutely per-

fect. The projectionist asks for new gears, which after one slant at the old ones you (?) refuse. They LOOK quite entirely alright, so you (?) retire into the depths of the sacred precincts of your office with a fixed idea that he, the projectionist, is a fathead, who just wants to squander your coin.

But, dear Mr. Manager, it is NOT he who is the fat-head. Who it is I leave YOU to guess. He is a projectionist (that is to say, he is if he is fit to have charge of projection in your theatre) and YOU ARE NOT, yet you undertake to instruct him in his business. You think you know more about such matters than he does, which is just plain foolish. It is an idea which may and usually does cost you a very considerable bundle of coin in the course of a year.

The LOOKS of a gear, Mr. Manager, is NO PROOF OF ITS CONDITION, insofar as has to do with its proper functioning. Had you known enough to hold the flywheel of the projector mechanism still with one hand, and see how much you could move the rotating shutter with the other, you MIGHT have gotten a different impression of the perfection of the worn projector gears.

You know the rotating shutter is driven by a train of gears. You know that (a) the master blade of the rotating shutter must shut the light off the screen while the film is in motion over the aperture, and if it does not there will be travel ghost (white streamers up or down from white objects in the picture), and (b), that if the master blade covers the lens the least bit longer than is necessary to eliminate travel ghost, there will be more or less unnecessary LOSS OF LIGHT, and ADDITIONAL ENTIRELY UNNECESSARY, FLICKER TENDENCY.

Now if each one of those gears in the shutter drive train be worn some, though not enough for the wear on any one gear to be detected merely by looking at it, the total will be sufficient to set up a lot of lost motion, technically termed "back-lash," in the shutter, and this means either one of two things, viz: (a) there will be travel ghost, or (b) the master blade must be wider than is necessary, with resultant light loss and increased flicker tendency. BUT remember this: Travel ghost may be present, but so slight that it is not easily visible as such, in which case it operates to mar the beauty of your screen image by injury to the definition of the picture. Makes it look slightly "fuzzy."

Projectionist Knew What Was Wanted

So you see, maybe after all it was not a desire to waste your money which prompted the projectionist to ask for new gears, but merely the fact that HE knew they were needed, notwithstanding the innocent look of the worn ones. By refusing them you think you have effected a "saving." Well, you could also effect that kind of a "saving" by not having the theatre swept out, or by using a cloth screen, or by any one of a dozen or other processes right smack in line with your gear "saving." Why don't you do it, huh?

Then, too, there is the projector intermittent movement as a whole. It acts approximately twenty times per second (provided you are not a 'speed demon'), or a mere 1,300 times per minute, starting a steel sprocket and about six inches of film each time against the inertia of the parts and the braking power of the aperture tension.

This means that the intermittent movement acts, under very heavy strain, when the size of its parts is considered, 78,000 times every hour the projector runs, or 390,000 times in the five hours one projector works in a ten-hour-a-day theatre, which means 142,350,000 times in a year steel strikes against steel under heavy stress—and you expect little wear! ! !

I HAVE KNOWN OF THE MANAGER OF A TEN-HOUR-A-DAY THEATRE ACTUALLY MAKING A KICK WHEN THE PROJECTIONIST ASKED THAT THE PROJECTOR MECHANISMS BE SENT IN FOR AN OVERHAULING, PROTESTING THAT HE "HAD THAT DONE ONLY TWO YEARS AGO."

Gosh! What did that bird want for ten cents anyhow? He is the type of man who would carry a Waterbury watch for five years, and then want to trade it in on a new one, with a good allowance for the old one too!

What's that? Can't the intermittent movement be adjusted to take up wear? Certainly it can, but that is a strictly limited thing, and is NOT intended to be used to keep an intermittent movement in service after its parts have become appreciably worn. This latter is true because, regardless of adjustment possibility, when the intermittent parts become much worn there is a decided tendency to unsteadiness of the picture—lack of perfect register by adjacent

(Continued on page 438)

T. N. T.
Tired Night Trotters
will be fewer and your audiences will be larger if the projection in your theatre is perfect. Make it more nearly ideal by equipping your projectors with the best lens that money can buy—the B & L CINEPHOR.
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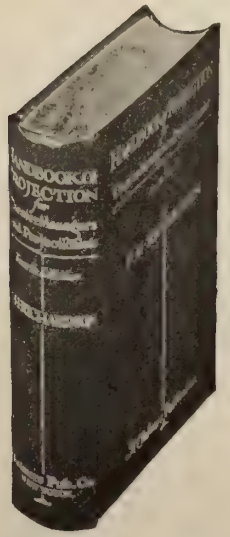

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Bluebook School Answers No. 500 to 503

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note.—I notice that in admitting the answer of Brother G. L. Doe last week, and commending it, I went directly counter to the instructions on page 338 of the Bluebook. However, while that particular text will probably never be changed in future editions of the Bluebook, on the general principle that it is never safe to leave such matters to the judgment of those who possibly are not able to judge intelligently—and the Bluebook is much used, and its recommendations followed by very many of the village men whose judgment would not be competent in such a matter, whereas big installations are invariably made by competent electricians, usually contractors. Doe's answer represents good practice, or so I hold, but the Bluebook represents the correct practice for small theatres where the combined capacity of all equipment will mean no very heavy wiring.

I would much appreciate the opinion of Bluebook School man as to my correctness in this matter.

Question No. 500—What objection is there to connecting both projector lamps to one side of a 3-wire circuit, even though but one projector be in use at a time?

C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; E. Fergodo, Livermore, Calif.; W. C. Budge, Springfield Gardens, N. Y.; H. L. Johnson, Portland, Maine; T. R. Guimond, Mobile, Ala.; Allan Gengenbeck, New Orleans, La.; Chas. Colby, Santa Fe, New Mexico; George T. Potholm, Minneapolis, Minn.; Andrew Plutz, Erie, Pa., and H. B. Allred, Sacramento, Calif., all made good on this one.

Brother Guimond says:

The objection to connecting the lamps of both projectors to one side of a 3-wire system, is that, even though only one projector be in use at a time, still when the light source of the idle projector is put into operation prior to the change-over, the entire load of the two lamps would be one side of the system.

Of course if the light sources be Mazda or reflector arc lamps, this would amount to nothing very serious, provided the local circuit be heavy enough to carry the load on one side, but if the light sources be, for example, 120 ampere high intensities, then the unbalancing effect of the one-side load might be a serious matter if the power house generators be not large ones, or if they be already heavily loaded. Also it would require a very heavy projection room circuit to carry the 240 amperes required for both lamps without overload, or at least a very high voltage drop.

Brother Budge's reply may be summed up in a few words. Here it is:

A 3-wire system is, in effect, the terminals of two generators, usually each 110 volts, connected in series. If we connect two projector lamps to one side of such a system, then during the change-over period the entire load represented by them both will be thrown on one side of the system, hence on one of the power house generators, whereas, if the two lamps be connected to opposite sides of the system, they will, in effect, work in series, when they are both burning, hence evenly dividing their load between the two power house generators.

I've rewritten Budge's answer and shortened it, but that is exactly what he says, and his answer demonstrates the fact that he knows what he is talking about. He understands the matter thoroughly.

Question No. 501—How should the lamps of a dissolving stereopticon be connected to a 3-wire system?

Every one of the above, plus Thomas Brady, Montpelier, Vt., agrees that the lamps should be connected to opposite sides of the circuit, so we are led to believe it is true, and that is that!

Question No. 502—For what reason should projector arc circuits never be connected to the outside wires of a 3-wire system if the current be taken through rheostats?

Brother Fergodo says:

Because of the waste of electric power such a connection would set up. An arc taking 60 amperes at 110 volts through resistance will use 110 x 60 = 6,600 watts of electric power, and that is the power it would use if connected to one side of a 110-200 volt 3-wire system. An arc using 60 amperes at 220 volts through a rheostat would consume or use 220 x 60 = 13,200 watts of electric power, or just double that of the other arc named.

From the power house viewpoint the connection is an excellent one, since it enables them to "sell" just twice the amount of power. It has no other advantage to them, since instead of one generator being loaded with 6,600 watts, both generators are loaded by that amount, the extra and entirely unnecessary power being used up in the resistance—and registered on the theatre meter.

All of which is eminently correct. If current is taken through a transformer (A. C. at arc), or a motor generator or mercury arc rectifier, then it is better, from every viewpoint, to use the outside wires. It not only balances the load perfectly, but it also is the more economical way, but when taking current through resistance it—see Fergodo's answer.

Question No. 503—Which is the better practice—to use a motor generator, mercury arc rectifier or economizer suitable for connecting to the outside wires of a 3-wire system, or to one side of same?

Golly! I see I've anticipated the answer in my comments on previous questions. Oh, well, anyhow, here is what our old stand-by, Hanover, has to say in the matter:

It is always best to use the two outside wires, because by so doing the load is always perfectly balanced. It is also true that the higher voltage motor works more economically. I believe the high voltage transformer does also, but about the rectifier I do not know. It is certain, though, that the transformer and rectifier would work just as efficiently, and there is the advantage first named of such a connection.

Notice

Due to an unfortunate error two articles got badly mixed up in our issue under date of July 31. They were "I. A. Convention a Thing of the Past" and "What Has Local 306 Done." The mix-up occurred in making up the paper. As these articles are of considerable importance I am having them published again.

I. A. Convention A Thing Of the Past

THE I. A. Convention is a thing of the past. Its chief work of merit was, in my opinion, that it rejected the efforts of a man who in the past proved himself to be a very poor executive officer to grab the office of President, and re-elected William Canavan.

Canavan and I are on the most cordial terms, so what I shall say is said as to and about a FRIEND is therefore not in any sense hostile criticism. It is meant for him to consider in kindly light, as coming from a friend.

William Canavan is an able, courageous man and executive. He is honest, at least insofar as it is possible for any man mixed up in either national or any other part of politics to be honest—and that last is NOT meant in any degree nastily, but merely as expressing the opinion that (a) no man can attain power in governmental (and unions are in a sense governmental, because they govern the acts of large bodies of men) unless he be, to some extent at least, a politician, and (b) in politics one MUST sidestep, and often avoid doing things one well knows ought to be done, in order to placate those (possibly a majority) who, from many possible reasons, oppose their doing.

It is a fact recognized by all who have to do with labor unions, and admitted to me personally many years ago, by no less person than the late Samuel Gompers, that, except in a few of the older unions composed of workmen whose skill is directly recognized by the "boss" in proportion to its amount and value to him, unions almost invariably have at least a substantial, and often a majority membership which is opposed to using the organization for anything whatsoever except a club with which to get improved conditions or better pay.

William Canavan cannot entirely overturn the inertia of the non-progressive projection-

Bluebook School

Question No. 514—Should it be made mandatory, by law, that a toilet flushed by water, where pressure water is available, or where pressure water is not available, then a chemical toilet be installed, either in or immediately adjacent to the projection room of all theatres?

Question No. 515—Name the reasons why a stool or chair at the projectors represents good practice.

ist members of the organization. No man on earth could do that, I think. They do not wish to be disturbed. They wish to get all they can from the employer, which is natural, BUT they have absolutely no wish to make any sustained effort to improve their knowledge of the technique of motion picture projection, and thus make themselves really worth double what they now receive. They, in fact, resent, and often bitterly, resent any attempt to pry them out of their RUT, and oblige them to use their mentality to improve themselves and their services.

William Canavan cannot oblige them to do that, but William Canavan is too astute not to KNOW that the man able to put real accurate knowledge into such work as motion picture projection is a more valuable man to the employer—even to the most confirmed dumbbell element in the employer's ranks—than is the man who skins along, just able to "get by," and being a more valuable man to the employer it not only is easier to get more money for him, but also it savors less of using the organization as a club.

I congratulate the I. A. on its re-election of William Canavan as its President. I suggest to William Canavan that he inaugurate a systematic and sustained effort to LEAD the backward element along the paths of improvement in technical education. It is tough to ask a union like 306. here in New York City, which has one of the highest wage scales in the country, plus working conditions taken as a whole, equal to any I know of (I am advised by competent authority that New York City equals the much vaunted Chicago scale, on the average, and that working conditions are actually better than in Chicago), what it has done during the past year to try to make its members worth the increase they will ask this fall, well knowing the answer must be just plain ABSOLUTELY NOTHING.

William Canavan, rightly or wrongly, this department has a considerable power and influence in various ways. It tenders to you, very willingly, any support it may at any time be able to give you in any right thing. It wishes to you a continuation of the success which has crowned your efforts since you took office.

Like the I. A., this department and its editor seeks ONLY, what it believes to be the best interest of motion picture projection and the men engaged therein, only firmly believes than AN ADVANCE IN ABILITY SHOULD WALK HAND IN HAND WITH AN ADVANCE IN PAY, and that it is a part of the duty of the union to seek, by every possible means, to raise to the highest possible scale of ability the men within its ranks.

What Has Local 306 Done?

LOCAL 306, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, either already has, or soon will (am not sure which) presented a new minimum wage scale to the exhibitors of Greater New York.

I have a copy of this document before me, and while I have not made close comparisons, it seems to call for a considerable raise in remuneration for projectionist members, for machine operator members and for machine attendant members—for the local has all three classes in plentiful numbers.

I do not propose to make comment, except to ask Local 306 and its supply dealer—projector parts manufacturer President just exactly what, IF ANYTHING, the local has, as a body, done during the past year to make its members WORTH more money?

I'm NOT knocking, mind you. I'm simply asking you what, IF ANYTHING, you have done, as a body, to improve the ability of your members, and thus be able to go before the exhibitors with "clean hands," look them in the eye and say: "Local 306 tried to improve the ability of its members and give you good and efficient service, and we ask higher pay not only because we should have it, but also BECAUSE OUR MEMBERS DO BETTER, AND MORE EFFICIENT WORK, AND THEREFORE ARE WORTH MORE MONEY.

Important to Supervisors of Projection and Projectionists

AS you all know, or should know, the candlepower of the crater of an ordinary straight electric projection arc varies directly with the area of the carter, the luminosity being about 150 candlepower per square millimeter of crater floor area.

What you may not know is that experiments have proven that the increase of crater

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area per added ampere of current flow varies with different makes of carbon.

Knowing these two facts, it is easy to understand that, the luminosity per square mm. being constant, or very nearly so, if an added five amperes on one make of carbon causes an increase of crater area of ten square mm., or 1,500 cp., whereas, a five ampere increase only expands the crater area by five square mm. with another make of carbons, therefore only increasing the luminosity by 750 cp. (the figures ten and five are purely arbitrary—I have no idea just how much five or ten amperes would really increase crater area), then the one carbon is twice as efficient as the other.

Of course, no such enormous different as that really exists between different makes of carbon, but just the same, there is a very considerable difference, and Supervisors of Projection and others buying large numbers of carbon will do well to conduct tests to determine which carbon is the more efficient in this respect. The projectionist who can work very carefully could do the same thing, but it must be remembered that a very slight average increase in crater diameter means a whole lot in light increase in such a matter as this.

In this connection your attention is directed to tables No. 18 and 19, page 393 of the Bluebook, where, also, a method of measuring craters is set forth.

Please Be Careful! Read This

LESTER VAN BUSKIRK, Projectionist, Frolic Theatre, Midland, Michigan, recently wrote the following note and placed it in one of the reel cans when he shipped the films back to the exchange:

"This film is sent back in the best of condition.

"Projectionist Van Buskirk."

It happened that a postal inspector opened the shipment, saw the note and compelled the exchange to pay first class postage, a total of $15.10.

Aside from the fact that the Post Office Department rules never in this world intended any such fool stunt as that, the fact remains that if there is any written message at all in a film shipment, a postal inspector CAN force the payment of first class postage, so be careful.

The exchange (Vitagraph, Inc., Detroit) wired the theatre that its operator (Operator of the theatre???) had placed a note in a can, causing the surplus postage, and demanding payment of the postage, which was fair enough.

I am advised that the theatre projectionist placed the note in the can, and don't quite see why the theatre operator is accused of it. The wire reads: "Frolic Theatre, Midland, Mich. Your operator placed, etc." Maybe the Vitagraph exchange manager in Detroit has not yet woke up to the fact that real motion picture projectionists consider it as in the nature of an insult to be dubbed merely the operator of a machine. Anyhow, as the wire is worded, it means the operator of the theatre itself.

Brother Van Bushkirk communicated with this department that we might warn others, who also might get into trouble in the same way, which was considerate of him.

Put Projection on a Business Basis

(Continued from page 435)

film photographs over the aperture—and in nine cases out of ten, if the manager refuses the needed repairs, the projectionists proceeds to jam the aperture tension down as hard as he can, in an endeavor to "steady the picture," and I hope it is unnecessary to tell you what that does to the films; besides setting up heavy additional strain on the entire projector mechanism.

EVERY THEATRE SHOULD, BY ALL MEANS, HAVE ONE EXTRA INTERMITTENT MOVEMENT, all assembled and ready to slip into the mechanism. This movement should be bought as an "extra" when the projectors are installed. In a ten-hour-a-day theatre, the spare movement should be slipped into each projector in turn, and THE OLD MOVEMENTS SENT TO THE FACTORY FOR A THOROUGH OVERHAULING, INCLUDING THE INSTALLATION OF A NEW SPROCKET, ONCE EVERY SIX MONTHS.

Maximum Service Of the Intermittent

The period of SIX MONTHS FOR A TEN-HOUR-A-DAY HOUSE IS REASONABLE. It represents the MAXIMUM service an intermittent should be expected to give without expert attention. The theatre running a less number of hours per day can easily figure out the time required to constitute an equal amount of actual use.

And so I might go on at great length, showing and proving, by argument, to reasonable minded men, that worn projector parts do NOT represent efficiency, and that the "saving" accomplished by using projector parts after the point is reached where appreciable wear has been set up is NOT TRUE ECONOMY, but exactly the opposite.

The point is, gentlemen, that YOU PAY SUBSTANTIAL SUMS OF MONEY IN THE FORM OF RENTALS FOR PRODUCTIONS, AND IT IS UNBUSINESSLIKE, TO THE POINT OF FOOLISHNESS, TO PERMIT THE PRESENTATION OF THOSE PRODUCTIONS TO YOUR AUDIENCES IN ANY BUT THE BEST POSSIBLE WAY, AND THEY CANNOT POSSIBLY BE PUT ON IN THE BEST POSSIBLE WAY BY PROJECTORS IN ANY OTHER THAN FIRST CLASS MECHANICAL CONDITION. IT CAN'T BE DONE; AND WHEN YOU INJURE THE PRESENTATION OF A PRODUCTION YOU HAVE PAID A LARGE SUM FOR BY COMPELLING THE USE OF A PROJECTOR PART COSTING A SMALL FRACTION OF WHAT YOU PAY FOR THAT ONE PRODUCTION, AND THAT WORN PART OPERATES TO EVEN SLIGHTLY INJURE THE PRESENTATION OF ALL THE PRODUCTIONS YOU SHOW, DON'T YOU REALLY THINK YOU ARE DOING A PRETTY FOOLISH THING?????

Think it over, remembering, friend Manager, that all the foregoing is NOT meant in any way to offend you, but merely to try to make you realize the FACT that THE PROJECTOR IS THE VERY HEART OF YOUR THEATRE, and the heart should be very carefully looked after, and kept in the very best possible condition.

Reliability of Reflectors

C. B. BLAKE, Manager, Savoy Theatre, Louisville, Ky., says:

"With reference to the article, page 384, April 3 issue, regarding failure of reflectors used with reflecting arc lamps, we are using two of the Helois Reflecting Arc Lamps, made in New York City, and have experienced no trouble at all with the reflectors, though the lamps were installed in September, 1924. We have replaced only one reflector in all that time, and that I would call very satisfactory service.

"We did have a little motor trouble, but it was remedied, without cost, by the manufacturer of the lamp.

"We open at noon daily, and our current bill for projecion was reduced from an average of $23.00 per week to an average of $6.90, so that roughly, we have saved in current alone, $1,312.00 since the installation of reflector arc lamps.

"As a manager I thank you for the good work you are doing in attempting to arouse greater interest in their work on the part of the projectionists."

It is a bit sad that the first one in the city of Louisville to take enough interest in the department devoted to projection and the interests of the projectionist to write it and try to help it work, in so far as I can remember, more than five years, is a THEATRE MANAGER. My compliments to him. He is not asleep.

Doubtless Louisville has some good projectionists, but even so, they just chase along in their RUT from year to year. IS THAT NOT EXACTLY AND EVENLY TRUE, MEN??? But even so that is no more true of Louisville than of many, many other cities in this broad land and Canada, though Canadian men are, in proportion to their numbers, much better supporters of their department than our own men.

Maybe it might serve to wake up some of the sleepers if we turned this into a department for theatre managers, though, at that, all its work is just as much to the benefit of the manager as of the projectionist, because one cannot possibly help the projectionist without benefiting the manager. Even a raise in wages for projectionists will, even in those places where unions control which keep incompetent men in jobs, in the end, benefit the managers, because finally high wages just plain FORCE better work. That is what might be called an inevitable effect, though it may work very slowly under some conditions.

Well, enough of that! In the article named you will note that I called direct attention to the great saving effected, even if mirrors did not stand up well. It is a fact, however, that that trouble is very largely a thing of the past. In fact we may say entirely a thing of the past. The Bausch and Lomb Company has evolved a mirror backing which stands the gaff, and there is no more trouble worth speaking of in the matter of mirror backing.

However, Manager Blake says his saving in one year and seven months was $1,312 in current alone, and believe me that would buy quite some several reflectors, though he has bought only one. Even if he had spent an even thousand dollars for reflectors, he would still have been quite a handful of coin ahead, counting the $312.00 AND the saving in carbons, to say nothing of the fact that he has had BETTER projection light.

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Garden, Cleveland
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Rialto, Lima, O.
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Rex, Steubenville, O.
Palace, Buffalo, N. Y.
Rivoli, Buffalo, N. Y.
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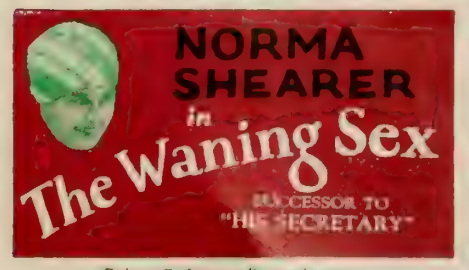

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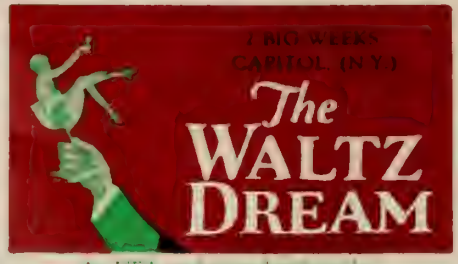

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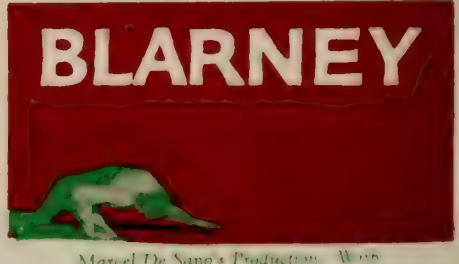

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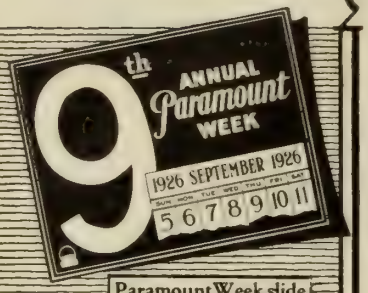

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Twenty-four hours ahead of the N.Y. Dailies—one full week ahead of the trade press!

FIRST—In A. B. C. Verified Exhibitor Circulation

FIRST—In Treatment of News

FIRST—In Service to the Industry

FIRST IN THE FIELD

Buffalo Bill, Jr.

BUFFALO BILL, Jr., whose growing popularity makes him one of the biggest bets among the Western stars, has been signed by us for a SERIES OF SIX smashing Western action pictures. Two of these, "RAWHIDE" and "THE BONANZA BUCKAROO," are already in our exchanges. The pictures speak for themselves. Man, they're ACTION WESTERNS!

FUTURE productions starring Buffalo Bill, Jr., will be even greater. Producer Lester F. Scott, Jr., has agreed that each picture will be given production values that will put it on a par with the best Western pictures obtainable anywhere. This means that in addition to everything that past Buffalo Bill, Jr., productions have had, future pictures will have that added CLASS that will make them suitable for any theatre, anywhere.

YOU can bank on these Buffalo Bill, Jr., pictures. Produced by Action Pictures, Inc., every one of this whirlwind series of six will pull patrons and make profits. Book them all—NOW!

THIS is announcement No. 4 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in a series of six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four pictures. Watch for No. 5.

Associated Exhibitors, Inc.

Lewis J. Selznick, President

Released Nationally
September 19th

"RED"

R

A Sam Wood
Production

Story by
Byron Morgan

(under

"ONE

Bringing at
World the
larity—the
in the

Distributed by

FBO

FILM BOOKING OFFICES
OF AMERICA, INC.

ROCKS THE TRADE

A Million-volt Sensation on the screen! A Barrymore in Moleskins! In one of the outstanding screen performances of the year!

JOSEPH P. KENNEDY
presents the hit of the hour

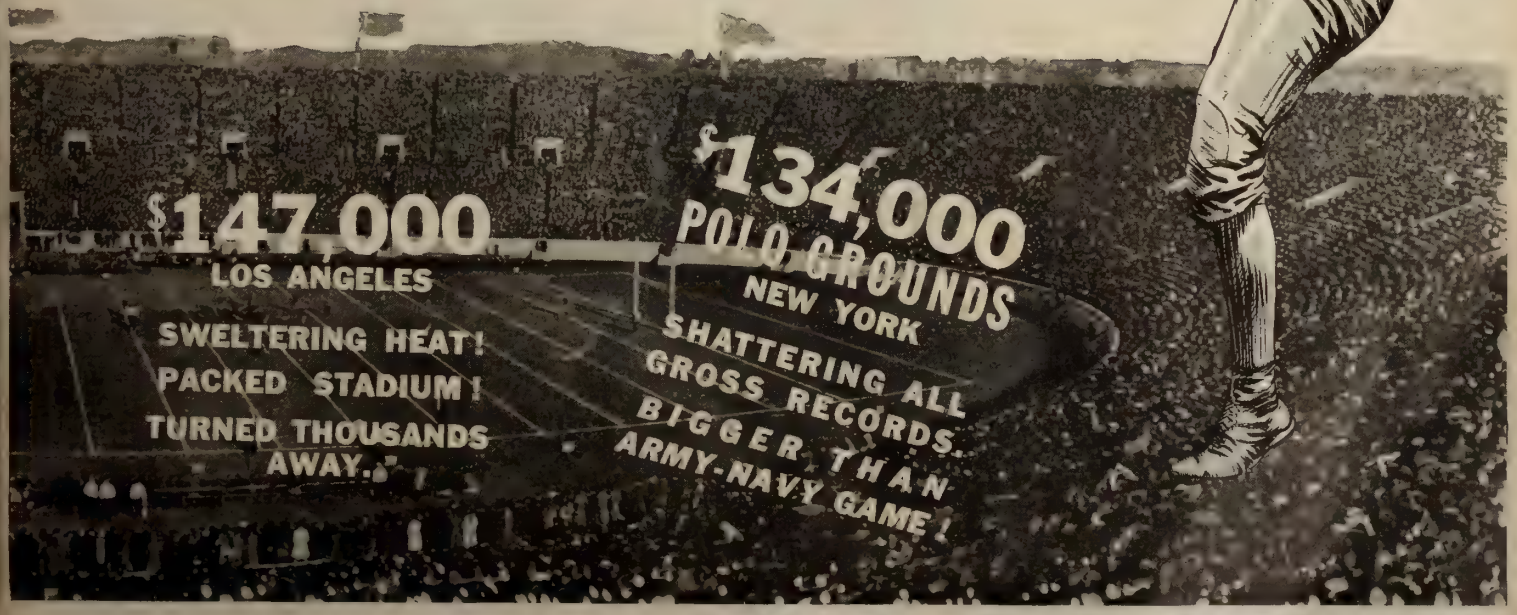
ed Grange

management of C. C. Pyle)
in

MINUTE TO PLAY"

One Stroke to the Screens of the
Vast Drawing Power of His Popu-
Mightiest Box-Office Attraction
History of World Amusements!

Facts and Figures Tell the Story!



The Amateur Gentleman

Will turn Broadway into a high hat full of GOLDEN DOLLARS!

Inspiration Pictures INC.
presents

RICHARD BARTHELMESS
in
The AMATEUR GENTLEMAN

ADAPTED FROM THE STORY BY JEFFERY FARNOL
SCENARIO BY LILLIE HAYWARD

A Sidney Olcott Production

BARTHELMESS at his brilliant best! Book that sold by MILLIONS. A combination that won't stop this side of the high-record mark in any house it plays.

Action, romance, jammed into every foot of film. That steeplechase—those fights—those love scenes—will bring 'em running and leave 'em gasping. AND HOW!

A First National Picture

Bows in at N.Y. Strand August 15th

First National Pictures

Just ONE of the Stars - Just ONE of the HITS in First National's - Hit-after-Hit, Week-after-Week STAR SPANGLED BANNER GROUP!

OUR OWN WEATHER REPORT

What are the press agents of the theatres with elaborate cooling systems going to talk about one month from now when the leaves begin to fall?

MOVING PICTURE WORLD

MR. LOEW'S SMILE

Marcus Loew was smiling broadly between halves of "The Scarlet Letter" on opening night. With just cause. One more big M-G-M hit added to the long list.

VOL. 81 NEW YORK, AUGUST 21, 1926 No. 8

London Cable

By W. E. ALLISON BOOTH

Moving Picture World Bureau, London, Aug. 11.

The joint trade committee has agreed that the 50 per cent. Kontingent system, as in Germany, can only be applied in countries having greater native production than England.

In answer to a question put to him in Parliament as to whether he would endeavor to bring the film trade to an agreement before the Imperial Conference, Sir Philip Conliffe-Lister replied in the negative. In reply to a further question he stated that three to five per cent. of films shown in Britain were British with 95 per cent. of the remainder American.

Selected to Direct Ziegfeld Production

Erich Von Stroheim has been selected by Jesse L. Lasky to direct the Florenz Ziegfeld production, "Glorifying the American Girl."

This brings together for a single production probably two of the foremost exponents of showmanship in America, Mr. Ziegfeld of the stage and Mr. Lasky of the screen, and one of the most widely recognized creative minds on the subject of lavishness, scope, pomp and color to be found in pictures, Mr. Von troheim.

Governor Smith at Fox Exchange Opening

(*Special to* Moving Picture World)

Albany, Aug. 9.

For the first time in the history of a motion picture exchange in this city, Governor Alfred E. Smith today visited an exchange and became an enthusiastic member of the throng that was on hand at the formal dedication of the new Fox exchange here. At 12 o'clock, Gov-

Opens Montana Branch

In line with its usual policy of expansion the Metro-Goldwyn-Mayer Distributing Corporation had invaded the Montana territory with a branch office in Butte at 34 West Broadway. This office brings the M.-G.-M. list of exchanges to the number of thirty-three. It is in charge of L. Wingham, manager.

Late Chicago News

(*Special to* Moving Picture World)

Chicago, August 10.

The Great States Theatres have merged their Streator, Ill., houses with the Edward Scheibel houses there. cheibel becomes the Streator general manager of the Great States circuit.

The new Alamo of the Lynch-Shaefer circuit here will open August 18. The Alama is a 2,000-seater.

Steffes and His Group Invade Distribution Field

For the first time in the history of motion picture distribution and exhibition, a regional Theatre Owners' organization has organized its own distribution system. During the season of 1926 and 1927 the M. P. T. O. of the Northwest, at Minneapolis, themselves will release 30 features.

This is the organization of which Al Steffes is the executive head, and it is expected that under the guidance of this keen and capable showman big results will be achieved. Mr. Steffes has built for himself an enviable reputation in the field of motion picture exhibition. As an executive, and as a leader of men he has few peers. It is to be anticipated that the qualities which have placed him so prominently in the foreground in the field in which he has thus far chosen to operate, will stand him in good stead in the new venture.

The move is thought to have been taken to help finance the Steffes group in its opposition to the F. & R. circuit.

As has been said, the Northwest M. P. T. O. A. will handle 30 pictures in all. Of these, eighteen have been contracted for with Rayart Pictures Corporation. These will consist of a series of Reed Howes pictures, a series of Jack Perrin pictures, and the following Rayart "Superior Melodramas"; "The Wolf Hunters," a James Oliver Curwood story of mounted police activities in the Canadian Northwest, starring Robert McKim, Virginia Browne Faire, Alan Roscoe, David Torrence and Mildred Harris; "The Dixie Flyer," a mile-a-minute railroad story with Cullen Landis and Eva Novak in the principal roles; "A Captain's Courage," another Curwood adaptation, in which Edward Earle and Dorothy Dwan are starred; "The Smoke Eaters," starring Cullen Landis; "The Midnight Watch," and "Tentacles of the North," the latter starring Gaston Glass and Alice Calhoun.

Twelve features and 13 two-reel subjects were also acquired from the American Cinema Association. These features are westerns and melodramas. The two-reelers are "Trub's Diary" Comedies.

The exchange will operate out of Minneapolis and will serve Minnesota, North and South Dakota, in which territory there are lve hundred theatre members. A ready market for all

(*Continued on page 3*)

Chosen to Play Mary Magdalene

(*Special Wire to* Moving Picture World)

The most coveted screen role of the year, that of Marv Magdalene in Cecil B. De Mille's great production of "The King of Kings," has been awarded to Jacqueline Logan.

Unwilling to depend solely upon his own judgment in a selection so important, Mr. De Mille enlisted the services of a committee of eight people to aid him in choosing the one actress who, in beauty and ability, was considered best fitted for the role. This committee was composed of Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. Bruce Barton, Samuel Goldwyn, Sid Grauman, Rev. George Reid Andrews and Jeanie Macpherson.

Finds Patronage Is Increasing Everywhere

James R. Grainger, general sales manager of Fox Films, has just returned to New York after an eight-week trip throughout the country, which he made to obtain a first-hand survey of the situation for the coming season.

He has talked with many exhibitors in key cities and in smaller centers. One of the most interesting and constructive

(*Continued on page 3*)

Laemmle on Continent; Reports on Czech Trade

Special Cable to Moving Picture World)

Karlovyvary, Czechoslovakia, Aug. 10.

By CARL LAEMMLE

Czechoslovakian exhibitors, six hundred in all, are trying to stop the custom of an intermission after each reel. Naturally presentations are injured by these gaps in the running.

With due modesty I point to the fact that among the American companies here Universal leads the field with M.-G.-M. and First National tying for second place. Seventy-five per cent. of the films shown here are American. Due to the national law that each exhibitor must show at least ten Czech pictures annually and the popularity of several German stars we have competition.

Until the Czech producers widen their theme scope they will have difficulty showing their product outside their own country.

Cochrane Denies Dupont Rumor

R. H. Cochrane, vice-president of Universal, has made the following statement concerning the report that A. E. Dupont, director of "Variety" and "Love Me and the World Is Mine," might leave Universal:

"There is absolutely no truth in the report. Furthermore I cannot conceive how such a report could have been started."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 81 NO. 8

THE NEW ERA

By PETER MILNE

With the Vitaphone in use the silent drama finds its voice.

What effect this magnificent device will have on the presentation of films only time can tell but it is not difficult to foresee that it will come as a great boon, particularly to the small exhibitors. Instead of an overture by a three-piece orchestra these exhibitors will soon be in a position to present to their patrons the New York Philharmonic Orchestra!

The Vitaphone is magic!

"Don Juan" has a running synchronized orchestral accompaniment. And here again the benefits that will accrue to the small exhibitor loom in tremendous proportions.

In fact the Vitaphone opens an entirely new era of motion picture exhibition and presentation.

Highlights

J. D. Williams made a quick trip to New York from London during the past week. He arrived on the Berengaria last Friday and sailed on the same boat the following Wednesday. It's an easier jump than the New York-Hollywood ride, at that.

Al Steffes is making the Northwest sit up and take notice by turning the M. P. T. O. there into a distribution organization organization for thirty pictures during the coming season.

One of the results of the Vitaphone premiere was to send the Warner stocks soaring. One issue climbed 7½ points; the other 5½.

Lieber And Rowland To Dedicate New Studios

President Robert Lieber and General Manager Richard A. Rowland of First National left for the Pacific Coast August 3, where they will officially dedicate the new First National studios at Burbank.

Plans for the dedication are now being rushed to completion by John McCormick, West Coast production manager, and M. C. Levee, general executive manager.

The new lot, costing over $2,000,000, was constructed in the record time of 74 days. Production on three pictures has already started at Burbank. They are "Twinkletoes," starring Colleen Moore; "The Masked Woman," a June Mathis production directed by Balboni; and "Ladies at Play," produced by B. P. Fineman.

M-G-M Announces Next Season's Films

A tentative schedule of release dates, covering approximately two-thirds of the Metro-Goldwyn-Mayer general film releases for 1926-27 has just been announced by the production department of that company.

Starting with "Mare Nostrum," the Rex Ingram special, the current schedule gives release dates for thirty-four pictures. This includes five films in the new series of Westerns, but does not take into account the distribution of such super-specials as "The Scarlet Letter," "Annie Laurie," or "The Mysterious Island."

The list of M-G-M releases is given below, month by month:

August 29, "Mare Nostrum"; Sept. 5, "The Temptress"; Sept. 12, "The Waltz Dream," a UFA film; Sept. 12, an M-G-M Outdoor; Sept. 19, "Battling Butler"; Sept. 26, "Blarney."

Oct. 3, "The Waning Sex"; Oct. 10, "La Boheme"; Oct. 17, "The Gay Deceiver"; Oct. 24, "The Magician"; Oct. 31, "The Boy Friend."

Nov. 7, "Altars of Desire"; Nov. 14, "Love's Blindness"; Nov. 14, an M-G-M Outdoor; Nov. 21, "Johnny Get Your Hair Cut"; Nov. 28, "There You Are."

Dec. 5, "Faust," directed and brought to America by F. W. Murnau, with Emil Jannings in the title role—a UFA production; Dec. 12, "The Red Mill"; Dec. 12, an M-G-M Outdoor; Dec. 19, "Heaven on Earth"; Dec. 26, "Upstage."

Jan. 2, "Slide Kelly, Slide"; Jan. 9, "The Taxi Dancer"; Jan. 16, "Tin Hats"; Jan. 23, "The Flaming Forest"; Jan. 30, "The Ordeal."

Feb. 6, "The Little Journey"; Feb. 13, "The Grey Hat"; Feb. 13, an M-G-M Outdoor; Feb. 20, a film yet untitled of training camp life; Feb. 27, "The Understanding Heart."

March 6, "Frisco Sal," a Christy Cabanne picture; March 13, "Tillie the Toiler," a Hobart Henley production starring Marion Davies; March 13, an M-G-M Outdoor.

The romantic John Barrymore romances all the way through Warner Bros.' "Don Juan," and wins the praise of public and the critics alike. (Looks like another gold medal year for "Don Juan"!)

Exports of Positive Film Increases

Preliminary figures just issued by the Department of Commerce for the fiscal year ending June 30, 1926 show that exports of positive motion picture films for this period reached a total of 216,139,974 linear feet, valued at $6,534,202. This is a slight increase over 1925, when exports of positives totalled 210,452,587 linear feet, valued at $6,739,786. For this same period, however, there was a considerable falling off in exports of negatives, the figures for 1926 being 7,671,989 linear feet valued at $1,448,415 as against 9,393,589 linear feet at a declared value of $1,894,314 in 1925.

Dr. Andrews to Aid In "King of Kings"

The Rev. George Reid Andrews, of New York, chairman of the Film and Drama Committee of the Federal Council of the Churches of America, has agreed to act as advisor to Cecil B. De Mille during the making of the great De Mille special, "The King of Kings."

Dr. Andrews is one of the foremost church scholars of the country. In his official position he interprets the motion picture likes and dislikes of 30,000,000 people in the twenty-seven Protestant sects composing the council. He has been noted for years as an uncompromising advocate of greater use of the film in both religious and secular education.

The advisory services of Dr. Andrews were secured for Mr. De Mille through the instrumentality of Will H. Hays. He enters upon this task with a full appreciation of the problems involved in filming this theme.

Count Tolstoy Signed

Count Ilya Tolstoy, son of the late Russian novelist, Lyof N. Tolstoy, author of "Resurrection" and other classics, has entered the moving picture business. Count Tolstoy has signed a contract with Edwin Carewe, producer and director, who is making the film version of "Resurrection" for United Artists Corporation. He and the Countess will leave for California next week.

Miss Swanson Rests

Gloria Swanson, who recently joined the company of United Artists as an independent owner and producing member, has left for a month's vacation in upstate New York prior to beginning work about September 1 on her first United Artists picture. Miss Swanson appointed Robert Schable as production manager.

Ginsberg to Chicago

Henry Ginsberg, president of Sterling Pictures Distributing Corporation, left on Tuesday, August 10, for a trip to Chicago. He will visit a number of the exchanges handling the Sterling releases on his way to, and returning from, Chicago.

Columbia Names Second Release

"The Belle of Broadway," based on Paul Herve's Brondway and London musical comedy success, is announced by Joe Brandt as Columbia's second release of the new season, to follow "The Lone Wolf Returns." Betty Compson will be starred in the title role and Herbert Rawlinson and a specially selected supporting cast will play in her support.

Friese Appointed Orpheum Manager

A. H. Friese, one of the veteran exhibitors of Wisconsin, who has made his home in St. Augustine with his family for the past five months, has been appointed manager of the Orpheum Theatre, one of the Universal houses now operating under the supervision of R. C. Campbell.

Mr. Friese managed the Unique Theatre at Sheyboygan, Wis., the first vaudeville and picture theatre built and controlled by the Jones and O'Brien Circuit fifteen years ago; then leased the Fairyland until sold, after which he opened the Majestic Theatre at Plymouth, Wis.

Hyman Winik Dies

Hyman Winik, head of the Western Import Company of 145 West 45th street, New York City, died on August 10 of double pneumonia. Mr. Winik, who was one of the pioneers in the distributing end of the motion picture industry, was ill but a few days. He was 49 years of age, and is survived by his wife and three children. At the time of his death Mr. Winik was also operating extensively in the real estate field.

Fox Signs Madison

James Madison, noted writer of stage comedy, whose "Madison's Budget" is known to everyone connected with the American vaudeville theatre, has turned his talents to the motion picture screen. Madison recently was signed to a contract by Winfield R. Sheehan, vice-president of Fox Films, and has been injecting laughs into feature productions for that company.

Steffes-M.P.T.O.

(*Continued from page* 1)

pictures is thus assured.

The purchase by Mr. Steffes of the Rayart product may be considered as a definite tribute to the calibre of pictures released by that organization, as before signing on the dotted line with W. Ray Johnston, a careful analysis was made of all available product, the deal being consummated only after Mr. Steffes had proved to his own complete satisfaction the fact that no better product is obtainable today than that released beneath the Rayart banner.

Tiffany Working Fast On 1926-27 Schedule

Tiffany Productions, Inc., announces through M. H. Hoffman, vice-president, that there have been completed on the Tiffany schedule of Twenty Gems for 1926-1927, four productions, and that four other features, among them being a Tiffany Special, are now in the course of filming.

The four productions now ready are "That Model From Paris," "Lost At Sea," "Fools Of Fashion" and "One Hour Of Love." The pictures nearing completion are "The First Night," "College Days," "Josselyn's Wife" and work is about to start on the Tiffany Special "Wild Geese," one of the best selling novels of the year by Martha Ostenso.

Two More From Jessel

So pleased are Warner Bros. with the work of George Jessel in "Private Izzy Murphy," which has just been completed on the coast, that they have exercised their option on this musical comedy star and vaudeville headliner and he will make at least two more pictures for the company.

Smith Back From Tour

Cresson E. Smith, sales manager for the Middle West of United Artists Corporation, has returned to New York from his fortnight's trip through the Middle West.

Sax Buys Rose Novel

Sax Sax, president of Gotham Productions, announces that he has purchased from the author, Edward E. Rose, the world's film rights to "Dangers of Working Girls." This is to be produced as a Gotham special.

Finish Second Maynard

Camera work has been completed on the second Chas. R. Rogers production starring Ken Maynard. The picture just completed, "The Unknown Cavalier," was directed by Albert Rogell, and is based on Kenneth Perkins' novel, "Ride Him, Cowboy!"

Stanley Mergers Concluded

Final details by which the Stanley Co. of America has taken over the controlling interest in the Mark Strand, Fabian and Rowland and Clark Corporations were ironed out last week. Three new subsidiaries, the Stanley-Mark Strand Corp. of N. Y., the Stanley-Fabian Corp. of N. J. and the Stanley-Rowland & Clark Corp. of Pittsburgh, have been organized. The investment totals $70,000,000. All the theatres involved will be operated under their existing managements, these managements retaining a 25 per cent. stock interest in the respective subsidiaries.

In connection with the final announcement it was stated that the Stanley Co.'s receipts increased from $5,384,000 in 1920 to nearly $10,000,000 in 1925. Possible receipts of the combined groups for 1927 are set at $18,000,000.

Grainger Finds Patronage Increasing

(*Continued from page* 1)

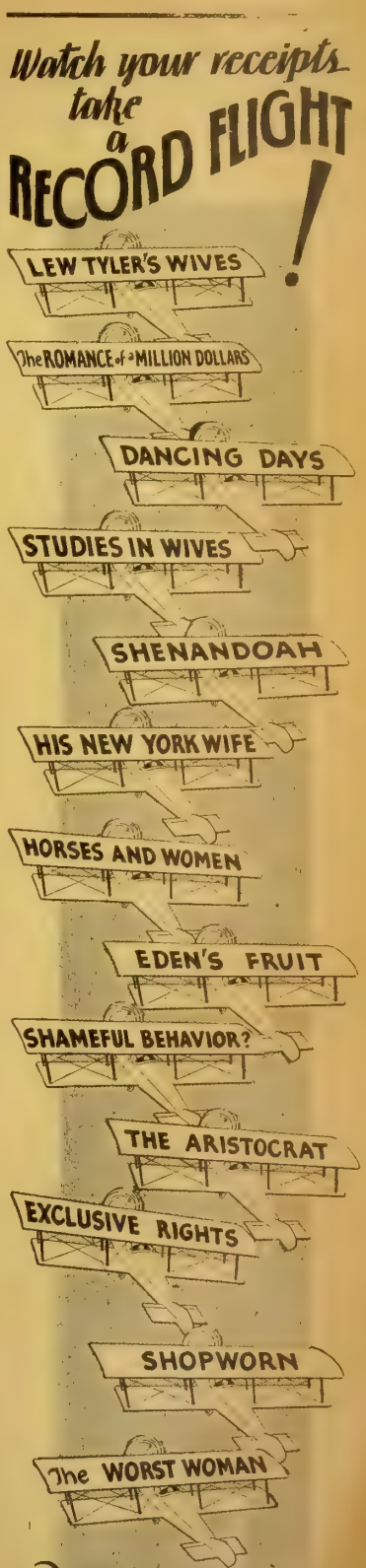
thoughts which developed from his trip was the fact that the theatres are getting, in much larger proportions, the class of patronage which attends pictures very rarely.

The "once-in-a-while" person, who picks and chooses, who stays home when the picture is not an outstanding hit, is attending the picture theatre more regularly. That so-called "top ten per cent.," the highbrow element which rarely came to see screen offerings, is now interested in film entertainment.

The reasons may be attributed to two causes. First, the road shows, which the casual picture-goer formerly preferred to screen entertainment, do not come to town so often. Many towns do not see them at all. The outstanding film hits of the past few years, which include "The Iron Horse" and "If Winter Comes," have given this sporadic element an impetus to attend film theatres. They are still discerning; they will always be. But they have become convinced that motion pictures are enjoyable, are worth-while. No longer is the screen offering to be sneered at. There are too many classics produced in films, with all the artistry, the fine photographic effects, the dramatic values that stage plays offer. With this difference, however, the modern picture presents stories with cinematic effects which the stage, far more limited in scope, cannot approach. This greater visual development on the screen has brought it into its own.

Exhibitors, quick to sense any change in their patronage, realize that the occasional moviegoer is coming oftener. They are taking advantage of the fact by booking the type of pictures which the choicy patron wants. In that manner wise exhibitors are holding all their patrons.

It remains only to point out what Jimmy Grainger discovered —that exhibitors are lining up solid with Fox because that concern has set forth a schedule of offerings calculated to draw the most discriminating, finicky and fickle public. Mr. Grainger adds that every live theatre owner in the country has declared his intention to book the Fox product, which includes such varied types of entertainment as "What Price Glory," "The Music Master," "Three Bad Men," "One Increasing Purpose," "Seventh Heaven," "Is Zat So?," "Fig Leaves," "The Auctioneer," "The Return of Peter Grimm" and "Cradle Snatchers."



Our Stock Market - - - - By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE High	1925 RANGE Low	1926 RANGE High	1926 RANGE Low		PAR	Aug. 5 High	Aug. 5 Low	Aug. 6 High	Aug. 6 Low	Aug. 7 High	Aug. 7 Low	Aug. 9 High	Aug. 9 Low	Aug. 10 High	Aug. 10 Low	Aug. 11 High	Aug. 11 Low	Sales for Week
83½	51¼	76¼	64	(a) Balaban and Katz	25	73⅛	73	73¾	73½	74	73½	73½	73½	73	72½	73½	73⅛	1,890
118	104¾	114½	106⅝	Eastman Kodak	no-par	114⅜	114	114	113¾	114	114	114½	114¼	114½	114⅛	114⅜	114⅛	2,600
114¼	90¼	127½	103⅜	Famous Players Common	no par	116½	115¾	119¾	116⅜	120½	119⅜	120⅜	117⅝	117¾	116	117	115½	106,900
120	103⅞	124	115	Preferred	100	119¼	120¾*	121	119⅝	120	121¾*	119½	121½*	119½	121¾*	119½	121¾*	200
11½	4⅛	7¾	3½	(b) Film Inspection	no par	5½	6¼*	5½	6½*	5½	6½*	5½	6½*	5½	6½*	5½	6½*	..
110	100	107	96	First National Pictures, Pref.	100	103½	103½	103⅜	104 *	103¾	104 *	104	104	101½	105 *	103½	103½	400
85	68½	85	55⅛	Fox Film "A"	no par	74	73	74½	73⅝	74¾	73⅞	74¾	73¼	74	72	72	71¼	17,400
32	26	34⅜	19	(b) Fox Theatres "A"	no par	23¾	23¾	23⅞	23⅞	23¼	24 *	23⅝	23⅝	23½	23¼	23¼	23¼	1,700
14½	13	15½	9	(b) International Projector	no par	11½	14 *	11½	14 *	11½	13 *	11½	13 *	11½	13 *	11	13 *	..
44¾	22	43⅛	34¼	Loew's, Inc.	no par	42¼	42	42½	42	42½	42⅛	42¾	41¾	42¼	41½	41⅞	41	21,400
24½	18	24¼	22¾	Metro Goldwyn, Pref.	27	23⅞	23⅞	23½	23½	24	23⅞	23¾	23¾	23½	23½	23¼	23¾*	1,000
20½	19⅝	23½	19	Motion Picturre Capital	no par	19	19½*	18	bid	19¾	19½*	19¼	19½*	19¼	19¼	19	19	300
90⅜	70	83	45⅛	Pathe Exchange "A"	no par	59¾	57½	59½	57¾	59¾	59	59¾	58	57¾	56¾	58⅜	56½	33,500
(c) —	—	40	18½	(c) Roxy Theatre (Units)	—	25¼	25	24	26 *	24	26 *	25	25	25	25	25	25	..
--	—	12	2½	Roxy Theatre, Common	no par	6	6	6	6	5½	6½*	5¾	6¾*	5½	5½	5¼	5	..
65	45	75⅜	45	(d) Stanley Co., of America	no par	73½	72¾	74	73	73⅝	72½	74	72½	76⅜	73½	75⅞	73½	16,671
13	5⅞	14	6½	(b) Trans-Lux D. P. Screen	no par	8¼	8¼	8⅛	8⅛	8⅛	8⅛	8⅛	8⅛	8½	8⅛	8⅛	⅞	1,800
—	—	102½	88	Universal Chain Theatres	ctf.	97½	102½*	97½	102½	97½	102½	97½	102½	97½	102½	97½	102½*	.
47	24	41	29⅞	(b) Universal Pictures	no par	30	32½*	30½	32¾*	30½	32¾*	30¾	30¼*	30	30¾*	30	30¼*	300
103½	94⅞	97½	90	1st Pref.	100	97	95⅞	95½	97 *	95½	97 *	95½	97 *	95½	97 *	95½	97 *	200
22⅞	17½	32	12	Warner Bros. "A"	10	18¼	18	20⅜	18¼	28½	23¼	32	29⅜	29⅞	25¼	27⅞	26⅝	74,800
19	13½	27½	8	(b) Common	no par	16⅞	15	18½	16⅛	23½	18¾	27½	24	25¾	22⅝	26	24¾	21,600

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.
(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.

To Visit Laemmle

Siegfried F. Hartman, attorney for Universal, is now on his way to Europe to confer with Carl Laemmle, the Universal president, and for a vacation. After his conference with Laemmle, Hartman, who is accompanied by his wife, will visit various points of interest in France and Germany before returning to America late in September.

Fox Signs Jungmeyer

Jack Jungmeyer, for three years motion picture editor of Newspaper Enterprises Association, has been named scenario editor of Fox Films West Coast Studios, according to an announcement by Winfield R. Sheehan, general manager of Fox Films.

Sign Hilliker, Caldwell

Katherine Hilliker and H. H. Caldwell, teammates in writing some of the most successful scenarios and titles known to motion pictures, have been signed by Fox Films on a long-time contract. According to Winfield R. Sheehan, vice-president, Fox Films, they will officiate as supervising editors and title writers in the scenario department at the West Coast studio.

Lichtman Back

Al Lichtman, special field representative of United Artists Corporation, returned to the home office in New York from a trip of several weeks through the Middle West in the interest of his company's productions.

30 Northwest Towns May Lose Their Films

(*Special to* Moving Picture World)
Minneapolis, Aug. 11.

Some 30 towns in Minnesota, North Dakota, Wisconsin and Iowa today face the possibility of losing their motion picture service as a result of the fight sponsored by the Minneapolis Film Board of Trade against free show exhibitors.

Provisions of contracts barring the gratis exhibition of films will be invoked, it is said, to cross off the lists theatres in the following villages:

Minnesota—Askov, Bellingham, Holloway, De Graff, Delaven, Easton, Franklin, Garvin, Hendricks, Ghent, Isanti, Milroy and Ihlen.

North Dakota — Abercrombie, Davenport, Mapleton, Wishek, Wolcott, Bowdie, Harrisburg, Henry, Thomer and Raymond.

Wisconsin—Cataract, Haugen, Hetterick, Luck, Melrose, Mendora, North Bend and Turtle Lake.

Iowa—Chester.

Efforts are being made to place the blame for free exhibition, which is said to have reached the point as to arouse both exhibitors and distributors.

Exhibitors have charged distributors with lack of co-operation and the distributors have countered with the charge that certain theatre men have turned over films on their contract to free show exhibitors.

Nilsson Going Home

Anna Q. Nilsson is speeding Eastward on a quick visit to her old home in Sweden.

Miss Nilsson arrived in New York Sunday, August 8. She immediately embarked on the S. S. Gripsholm.

After a short visit with relatives in Sweden she will return to California to resume contract work with First National.

Macgowan On Trip

G. H. Macgowan of the Columbia home office is on a trip to the company's exchange. The first lap of the journey is through the middle west visiting Pittsburgh, Detroit and Chicago.

Boylan Signs With Fox

Michael Stuart Boylan has put his name to the dotted line on an interesting contract with Fox Films which calls for his exclusive services as title editor for the next three years. Announcement to this effect was made by Winfield R. Sheehan, vice-president of Fox Films, at the West Coast studio.

Hoffman to Coast

M. H. Hoffman, vice-president of Tiffany Productions, Inc., has left for Los Angeles, where he will stay for an indefinite period assisting in the production plans of the twenty Gems from Tiffany for the 1926-27 schedule.

M-G-M to Film Jenny Lind's Life

The romantic and colorful life of Jenny Lind, internationally famed three-quarters of a century ago as the "Swedish Nightingale," will be placed on the screen by Metro-Goldwyn-Mayer, according to an announcement made by Irving G. Thalberg, associate studio executive.

Russian Director Here

Viachetaiav Tourjansky, noted Russian motion picture director, and his wife, Nathalie Kovanko, equally well known upon the European screen, arrived on the White star liner Majestic en route for the Metro-Goldwyn Mayer studio in Culver City, Cal.

Lasky on Vacation

Jesse L. Lasky has left Los Angeles on the yacht "Nooya" for an extended vacation trip in Alaskan waters.

Schenck in New York

Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation, left the Pacific Coast Sunday, August 8, for New York. He arrived in New York City on Thursday, August 12.

He is coming to New York to arrange details on various production units of members of United Artists and of his own production organization, which includes Buster Keaton, Norma Talmadge, and other stars.

Carl Laemmle, president of Universal, leaving the Nursing Home in London where he was confined, following an operation for appendicitis, for the Continent for a long rest. Left to right: Carl Laemmle, Jr., Dr. Jesse Heiman, Carl Laemmle, Miss Rosabelle Laemmle, and Tom Reed, publicity representative.

More Sugar—Less Pickles

IF you are old enough to recall Weber and Fields as a variety act, you may remember the standard joke about marrying a fat woman. One comedian defended the idea on the grounds that if a little piece of sugar is sweet, a larger piece is naturally much sweeter. The triumphant retort to this was always: "Yes, but if a little piece of pickle is sour, a big pickle must be sourer!"

Pretty much the same thing holds good of the so-called artistic touches without which no superpicture can hope to receive commendation. If the touches are good, they greatly enhance the value of the picture. If they are poor they are worse than "sour," and it must be admitted that in inexpert hands much can be done to mar a production through this straining after effect.

Even in "Variety" there are one or two scenes that are trick work and nothing more. Take, for example, that scene in which the dancing act on the stage is repeated a dozen times through reflection in the lenses of opera glasses. It is a novel and original touch, but it has no bearing on the story and operates in some degree to interrupt the action. It is not markedly interruptive, but it does check for the moment the flow of the story. It is nothing more than a trick, cleverly done and well exhibited, but too slightly germane to the story.

Many of the touches in the same production are clever in the extreme. Most of the critics mentioned the upside down shots as Boss hangs from his swing, but there are many other touches which even more importantly contribute to the advancement of the story and at the same time conserve footage. One of the best of these is where the girl disrobes after returning from the Artists' Fete. The legs are shown, barely above the knees, a light garment flutters to her feet. You are prepared to see her in bed in the next shot.

Fred Niblo has done well in "Ben-Hur" in his avoidance of the actual figure of Christ, as was true of the stage presentation of Christ. This is particularly true of the film entry into Jerusalem, when only the legs of the ass are shown, treading the palm-strewn path. This might have been less intelligible had not the director earlier used the device following full shots of Mary. Here the touch was not necessary to the immediate scene, but it prepared the spectator for what was to come several reels further along. This is both artistic and intelligent.

The trouble is that less imaginative directors are copying the leaders and some are showing a tendency to cram into their productions an overplus of what they fondly imagine to be artistic touches, but which in reality are but crude approximations of the original thought. They offer sectional close-ups and camera tricks which have neither rhyme nor reason to commend them.

Unless these touches can convey an idea better and more subtly than a larger scene, they are like the larger pickle—very sour, indeed. They become merely inartistic interruptions to a story that probably is being none to well told at best.

The stone mason may rough block the marble, but only the sculptor can give those delicate touches that constitute art. It looks as though this season we shall have far too many stone masons assuming the functions of the sculptor.

Let's call a halt before the thing becomes ridiculous. Don't cut down the sugar ration, but reduce the supply of pickles.

"What's New"?

By Bill Reilly

Sharing the Gamble

COMMENTING upon a recent editorial, F. C. Weskil of the Gem Theatre, Sandpoint, Idaho, makes comment without seeming to quite get the idea of what we said. For example, he writes:

* * *

While it may be true that the block booking has some advantages, this perhaps in a city where many theatres must assure themselves of product, it is decidedly a disadvantage to the small town theatre.

* * *

We did not say that the block booking system had any appeal to the theatres. What we did say was that the producers necessarily catered to the larger centers in their style of production. We had no reference to the booking system. The original correspondent complained that his small town audiences did not like jazz pictures, and we pointed out that the producer sought to please the most profitable section of his clientele.

Mr. Weskil goes on to say that if the small town man can give his patrons what they want and when they want it, they will be in a better position to pay larger rentals. And he winds up with "when the producers permit the exhibitor to please this patron demand and pay higher rentals, he will profit more because the big distributor will get even a larger share of business than at present as he has both the quantity and the quality that is naturally in demand."

* * *

There are a number of points that Mr. Weskil overlooks and that of quantity and quality is one of them.

A manufacturer can take a ton of steel and turn out nearly a ton of steel rails. He knows that if he takes a certain grade of steel, handles it in a certain manner, he will get a certain grade of rail that will sell approximately for a certain price.

If too many others have been seized with a desire to make steel rails and the market price falls, he can store the metal until prices become more favorable. But he has something of a definite quality.

Another man can take a pound of steel, make it into watch springs and get almost as much as the other man will receive for his ton of steel. He applies certain mechanical processes and obtains a definite result.

* * *

But a picture producer cannot take certain directors, certain actors of known ability, certain stories from authors of known merits and get a definite product. He never knows until a picture finally comes to the screen what he is going to get, and even then he does not know how the patrons will accept it.

No form of commercial enterprise is more of a gamble than the motion picture. Even the unsuccessful stage play can be rewritten, the cast can be changed and a failure worked into a success.

But a picture once it goes out is sink or swim.

And the smallest picture generally costs more than the big stage production. Dramatic producers could not afford to spend a million dollars producing a single play.

* * *

Even at best the most experienced producer is taking a gamble that would shock a conservative business man.

It seems only fair that he should at least have a little help in the shape of block booking; the assurance of a certain definite result.

* * *

Suppose that a certain large company invests a hundred million dollars in a season's output. Suppose it got the worst of the "breaks" and brought in only twenty per cent. successes.

And suppose that company was selling pictures "over the counter." You can figure what chance that company would stand of getting any considerable part of its investment back.

And you can figure where that company would be the following season. Put two or three companies into the bankruptcy courts the same year and the picture theatres would be without full programs the following season.

* * *

The block booking system is a bad one in many ways. It is fairly vicious when applied to some houses, but what's to be done? If you kill all the geese that lay the golden eggs, (along with some badly addled ones), you'll soon be out of the egg business yourself.

When you make a block booking contract you are making as much of a gamble on your limited means as the production company makes with its larger resources, but you must share the gamble if you wish to share the profits.

* * *

Until a play, players and director can be combined with the same certainty that the rail manufacture can roll out his product, the business is going to be a gamble from the big producer to the smallest theatre man.

Two years ago which would you rather have had, "Ben Hur" or "The Big Parade?" Which would you rather own today? The famous Wallace story looked by far the better bet, but for the next two years "The Big Parade" probably will bring in the most money. It's the same way, but in a lesser degree, with the program releases.

The man does not live who can tell from the script, the cast and the producer what the result will be.

Block booking is merely the life saver that induces the producer to keep on making pictures for your consumption. You must share his losses, in part, as well as his profits, or he cannot continue.

Summer Salvation

TIME was when a hot wave would pull down the managerial countenance at least six inches, but now most of the Broadway managers wear smiles that broaden with the rising of the thermometer in the tube. The hotter it gets the better their business, for the refrigeration scheme has made hot weather an asset instead of a dreaded liability. It's a wonderful thing to wander in from the baking sun and gain the coolness of a forest glade, but it surely takes nerve to come out again. The hottest day of a week ago one plump patron fervently remarked as he made his exit that he was able to sympathize with Shadrach, Meshach, Abednego in their promenade of the fiery furnace. The refrigerator scheme has revolutionized the show business.

The Clergy Approve

ON the broad proposition that prevention is better than cure, The Scarlet Letter was given a preshowing to some two thousand clergymen, club women, educators and other leaders of thought with a view to obtaining their opinions as to the treatment of the picture, which has for its secondary character a recreant clergyman. It is pleasant to record that the picture has been produced with such intelligent care by Metro-Goldwyn that there was no dissenting voice.

* * *

This is a vast contrast to the condition some years back when producers sought to fight down prejudice and intelligent criticism alike; when they rode rough shod over sentiment and decency with only a thought of the immediate box-office return.

* * *

The Scarlet Letter, one of the American classics, might easily be made offensive to many without intention. By considering these sensibilities in advance Metro-Goldwyn has produced a play that has the approval of the best mind while still retaining every particle of general appeal.

The times have changed radically, and for the better.

What About Vitaphone?

THE big talk of the week has been about the Vitaphone. Here, at last, seems to be a sound-picture combination that is reasonably acceptable, but now that we have it, what shall be done with it?

We can't make pictures with it, for the charm of the picture is its condensation. Put back the conversation and you lose the condensation. The scene that can be expressed in pantomime in twenty feet will require perhaps ten times that length if it must be talked out.

* * *

For a time, at least, it will be a novelty, and can be sold as such, just as the Edison talking pictures had a brief whirl around the circuit.

For a much longer time Vitaphone will be useful in bringing to the smaller places the great artists whose work records well. Not all recordings in the initial offering were of equal merit. But it will bring some of the great operatic stars and some of the world-famous musicians to even the smallest towns, once arrangements can be made.

But what will follow?

* * *

It would be foolish to declare that this is the end. We don't know. When the pictures were first put into the vaudeville programs the critics gave them anywhere from three months to a year of life. A year was the longest any one of half a dozen trained observers would grant.

And that was thirty years ago! Who shall say what the Vitaphone or its successors will be three decades from now? In 1896 the pictures was useful as a novelty that could be used to close the show. It was doubly useful. In the first place it could not talk back to the manager about its program position when half the audience walked out. And in the second place half the audience no longer walked out because it was afraid to go home in the dark.

In 1926 the picture feature has vaudeville in the corner and whimpering for help. It may presently close the show in another sense.

First—As Always!

And did you notice that you read about the Vitaphone FIRST in Moving Picture World? As usual.

More Editors

LIFE seems to be just one darned editor after another. Now comes Richard Weil, proud progenitor of "The Box Office," the official publication of Rayart Pictures Corporation. It makes good reading and if Dick keeps his health he is going to keep on editing. You may as well add Ronald Colman and Vilma Banky. They are titular editors of the "Barbara Worth Times," published at Winnemucca, Nev., while the Henry King troupe was on location with "The Winning of Barbara Worth." This is a four page daily carrying some news and more press work and is apparently published more in the interet of the press department than for the benefit of the actors in exile. That's all the new papers for this week. Stand by for seven days, please.

Inside and Out

NATURALLY the Lillian Gish opening at the Central Theatre, Monday night, brought out everyone who is anybody and most of the nobodys.

Those who were so fortunate as to gain admission had the satisfaction of knowing that they were in a wonderfully select gathering. All of the picture stars in town were on display, tucked in between the critics and the critical, but there was little to criticize in the splendid production of "The Scarlet Letter." It was far too enjoyable to quibble about, and small room for quibbling had there existed the desire.

Of course all premieres are important, but a Gish opening is just a little more classy than anything else and it is to be questioned if any later opening this season brings out a crowd quite as brilliant.

Naturally all delight in paying homage to this frail star of such tremendous power, and Monday night proved her position still unassailable.

On the West Coast

Harry Allen Cast in De Mille's "For Corporal Kate"

Donald Crisp to Direct "Man Bait" for Metropolitan

Plan Boob McNutt Two Reel Comedies

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Paramount Signs Brook to Contract

Clive Brook's popularity with picture-goers and his consistent standard of impressive work since his advent on the American screen, rewarded him with a long-term contract with Paramount.

Brook is of English antecedents and was a drawing card on the London legitimate stage. His first appearance on the screen was opposite Betty Compson in "Woman to Woman." A contract with the late Thomas H. Ince brought him to America.

Chas. Saxton Does Cartoon Titles

Charles Saxton, famous cartoonist and title writer has been assigned the job doing cartoon titles for the "Collegiate" series now being produced at Universal.

"A Happy Tar"

Molly Malone, leading lady last season in Jimmie Adams Comedies for Educational, has the leading feminine role with Billy Dooley in the first of his star comedies produced by Christie. It is titled "A Dippy Tar."

PRISCILLA BONNER

who is now Harry Langdon's leading lady in "The Strong Man," a First National Production.

Elinor Glyn's "It" for Paramount

"IT" the latest novel written by Elinor Glyn will be produced at the Famous Players Lasky Studio under the personal supervision of Madame Glyn.

"It" was especially written for the Hearst Newspapers to be published in serial form, and is the first of a series of Glyn pictures to be made with Madame Glyn in charge of production.

Clara Bow has been chosen to play the leading feminine role.

* * *

Priscilla Dean's Next

PRISCILLA DEAN'S next Metropolitan feature will be "Jewels of Desire," an original story by Agnes Parsons. Paul Powell, one of the film industry's pioneer directors, whose most recent contribution to the screen was "The Prince of Pilsen" will direct "Jewels of Desire."

* * *

Crisp to Direct "Man Bait"

MARIE PREVOST has completed "For Wives Only," and with but a few days in which to secure a new wardrobe, again faces the cameras as the star of "Man Bait," an original screen story by Norman Houston, author of "Red Light Annie" and other successful stage plays.

Donald Crisp, who is receiving a full share of praise for his direction of "Young April," has been engaged to direct "Man Bait" and Douglas Z. Doty will prepare the screenplay for this new Metropolitan Production.

* * *

Tomlinson Joins M-G-M

DANIEL G. TOMLINSON, athletic instructor, actor and author, has been added to Metro-Goldwyn-Mayer's scenario staff, according to an announcement by Harry Rapf, associate studio executive.

Tomlinson, who trained the football squads in "Brown of Harvard," and who recently has sold a number of original screen stories, has just completed the role of a captain of marines in Leon Chaney's most recent starring vehicle, "Tell It to the Marines."

His initial original story for M-G-M will have an athletic background.

* * *

Titling "Forever After"

JESSIE BURNS and Bernard Vorhaus have been assigned by B. F. Fineman to do the titles on First National's "Forever After," which Harmon Weight directed. Meantime, they are completing the continuity on "My Wife's Honor," which is to be Lou Tellegen's initial directorial effort, for Fox.

* * *

Allen Cast "For Corporal Kate"

HARRY ALLEN, who created the role of "Bertie" in the original stage production of "The Better 'Ole," has been engaged for a similar characterization in "Corporal Kate," Vera Reynolds' latest starring feature for De Mille.

Allen's familiarity with soldiering was secured during a period at the front with an Australian regiment. He was awarded a Victoria Cross for bravery at this time. With the addition of Harry Allen, the cast supporting Miss Reynolds in "Corporal Kate" consists of Kenneth Thomson, Julia Faye and Major Coleman. Paul Sloane is directing.

Perez With M. G. M.

Paul Perez, for the past six years with Universal, as exploiteer and recently in the title department at Universal City, has left that organization to go with Metro-Goldwyn-Mayer where he will be in the title department..

Strong Cast Named For Rough Riders

The cast of "The Rough Riders," one of Paramount's biggest pictures of the fall production schedule, is rapidly taking form.

Charles Farrell, who played the lead in "Old Ironsides," has been selected for the hero of "The Rough Riders," while Mary Astor will play the girl. Charles Emmett Mack, whose brilliant performance in "The Unknown Soldier" has won him fame, will play the juvenile lead. Noah Beery has been cast in the role of "Hells Bells," the grouch sheriff, while George Bancroft, who has shaved off his heavy facial adornment, is to be the hard-boiled sergeant.

Frank Hopper was selected some time ago to impersonate Theodore Roosevelt on the screen. Several important roles are yet to be filled, including that of "Happy Joe."

FRANCIS McDONALD

who has been elevated to stardom and is at present busy on the first of a series of eight western productions to be released by M-G-M.

Staged a Circus Parade at Cost of $6 for Suits

His Circus Parade Cost Six Dollars

With so many circus titles current, the stunts worked by A. E. Worden, of the Cortland theatre, Cortland, N. Y., on Circus Days is of interest in spite of the antiquity of that title.

He began by teasing with the announcement that the circus was coming without reference to either house or title. A week in advance he purchased three bushels of peanuts which were put up in small fancy bags with an imprint for the picture. Part of these were distributed to the patrons as they left the theatre that week.

The big noise, however, was his street parade. This was led off by a clown on a motorcycle, followed by a clown band, four saddle horses, a four horse float, a clown in an old automobile of 1901, several merchant floats, a goat, a dog clipped to suggest a lion, several banners and two men who closed the parade and handed out the remainder of the peanuts.

The saddle horses were loaned in return for two banners and two more banners paid for the float truck. Costumes for the clown and band cost $6 and the rest was covered by fourteen passes.

It brought the people out and it made a decided advance in business. If you have any of the circus titles, don't overlook the parade idea.

And don't forget the miniature parade idea, with prizes for the best float entered by children. That's a good one, too.

Two Angles

Two different angles were used on Outside the Law at the Dreamland theatre, Lorain, O., played the Universal release.

The main drive was to a safety campaign. The Auto Club mailed out cards supplied by the theatre with rules for careful driving and with the usual warning that you were Outside the Law if you fractured them. Passes were awarded the fifteen most careful drivers noted by the police.

The other slant was a display in a drug store window of narcotics that were Outside the Law.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

At last comes a big special which does not have extra footage with which to worry the exhibitor. Rudolph Valentino in "The Son of the Sheik" as screened here ran one hour and ten minutes, and another eight minutes was added to the film portion of the show by the usual Mark Strand Topical Review.

There were four presentations, these requiring altogether thirty-seven minutes, thus rounding out a performance of one hour and fifty-five minutes.

The biggest of the stage numbers was the atmospheric prologue created for offering preceding the feature picture. It was called "A Night In Algeria" and was framed along dance and pantomimic lines. The setting included a back drop of Algerian stone wall in the center of which was arched entrance, and through this could be seen the sky-drop with transparent stars. Various props were about the stage, including pillows, tabourets, etc. The people in the number were eight dancing girls, basso, premiere danseuse and the Four Bagdads, Arabian tumblers. The sequence "A Son of the Desert," by the basso; "In the Sudan," danced by the girls; Danse Mauresque, premiere and partner; The Four Bagdads and finale by ensemble. The incident took fourteen minutes.

The overture was "Capriccio Italien" (Tschaikowsky), running twelve minutes, and lighted by two soft purple floods from the dome, augmented by light blues from the bridge.

Eugene Cibelli, the crooning troubador, appeared in Neapolitan costume on the apron of the big stage, in three selections: "Return to Sorrento," "Just a Cottage Small" and "Always," taking six minutes. Singer was spotted by amber from dome.

M P World—Sargent Austin Aug 6

Harry Breuer, orchestra xylophonist, did five minutes of "Honey Bunch" at his accustomed place in the pit.

Pinched Aloma for Just Taking a Ride

Robert Blair of San Antonio, hired a Hawaiian dancer to do a little ballyhoo for the Gilda Grey picture, riding her around town in an open car lettered "This is Aloma of the South Seas." Just for that she got pinched and all the newspapers send photographers over and told about her on the front page, and mentioned that she was advertising the picture to come to the Empire theatre.

Two days before the showing she was a feature on a dance roof and each afternoon and evening during the run she sat in a native hut in the lobby and made lei and talked to the customers, but the police did not pinch her again because the newspapers would not take any more photographs, so what was the use?

The lobby was elaborately dressed.

Local Celebrities Help Lincoln Lobby

Charles F. Shire, of the Lincoln theatre, Lincoln, Neb., has a lobby stunt that can be worked the year around and still stay good. Each Monday a local photographer supplies a large portrait of some Lincoln citizen to be displayed under the title of Who's Who in Lincoln. He makes no charge for this service, being repaid by the credit card on the frame.

The stunt has attracted widespread attention and the local men seem to appreciate being included in this "honor roll."

The stunt was put into work the week The Road to Mandalay was shown and helped to make extra business for that attraction.

For the picture Mr. Shire procured a large idol with blinking eyes, and this was placed in the lobby a week before the showing.

PUTTING SIBERIA ON ICE AT THE RIALTO THEATRE, CHATTANOOGA, TENN.

W. S. Peruts, of the Rialto, bannered 22 ice wagons with "You don't have to go to Siberia to keep cool. Buy your ice from the ——— company and see Siberia at the Rialto July 22-23-24. These signs stayed up for two weeks. Backing this with an iced lobby, he got a lot of business in spite of plenty of temperature. Only cost some tickets.

Shoplifter's Coat Is Main Attractor for Chaney

COHEN AND KELLY GAVE DISCOUNTS ON MILK SHAKES

The C. & K. milk shake, "conceived from the shaking laughter and hilarious glee" of the picture, was five cents less if you read a ticket about how good the picture was. From the Arcade Theatre, Morgantown, W. Va.

Broadcasts Songs of Midnight Mats

Pat McGee, of the Criterion theatre, Oklahoma City, gives a regular Midnight Matinee on Saturdays for the purpose of showing pictures to be regularly programed later in the season, getting a lot of advance advertising for his best bets.

Just to make it more interesting, he arranged to have the audience do a little singing and this is broadcast over KFJF. Song cards are distributed with a top heading "Sing it loud. You are being broadcasted."

Another odd angle is an arrangement whereby a nearby restaurant remains open until after the special show, which gives the restaurant a nice business and assures the patron that he will not have to home hungry.

The preview midnight matinee is becoming a standard stunt, but we think that McGee is getting more than his share out of the idea.

Shoplifter's Coat Is Outside the Law

F. W. Putnam, of the Colonial theatre, Richmond, Va., used the burglar tool idea for Outside the Law, getting a nice assortment of safe and house crackers from the local Police Department.

But better still, he managed to obtain the loan of a coat used by a local shoplifter in stealing thousands of dollars' worth of goods from local merchants.

Her recent capture and trial was still fresh in mind and more interest centered in this coat than in the assortment of jimmies and other tools on the companion board.

The straight collection is good, but if you can manage to get something a little out of the ordinary, you can more than double the value of the stunt. Mr. Putnam shot business up very nicely, merely because he bettered the plan book idea.

Sunday Midnight Started C. & K.

, Morgantown, W. Va., is shut up all day Sunday. Nothing doing but church so far as public entertainment is concerned.

Roy Caree, of the Arcade theatre, has The Cohens and Kellys for a Monday opening, and he wanted to get it off to a good start.

Lon B. Ramsdell happened along from Universal's Pittsburgh office and suggested that Monday morning was not Sunday night, so one minute after midnight the box office was opened for the sale of tickets to a special show, and there was an oversale of about 500 tickets before the crowd was sized up. An offer was posted to redeem tickets that could not be used, adding that they were good for any time during the week, and none of them were turned back, so the house started with an oversale of 500 in addition to all the talk about the first midnight matinee the town had ever experienced.

A number of windows were used, a shoe store showing a brogan and a smart patent leather as the footgear of the rival leads, while a greengrocer had a huge placard to suggest a "Kelly boiled dinner" as a prologue to seeing the show at the Arcade.

The best feature was a Cohen and Kelly milk shake. Rebate tickets good for five cents toward one drink were obtainable at another counter, and these carried liberal advertising for the theatre. The show was further advertised by a handpainted sign.

Business held up for an entire week in July, which is doing well even for Cohen and Kelly.

Landing a Roto

When P. H. Hoppen, of the Majestic theatre, Pueblo, ran The Phantom of the Opera, Charles E. Lounsbury came down from Denver and talked a Sunday paper into issuing the regular roto on the picture as a part of the newspaper.

He did it very simply by letting the newspaper sell half the blank space to a local jeweler as payment for the courtesy.

You can sell well enough in your half the space, and this will land where the usual arguments fail.

TWO DISPLAYS FROM THE TIVOLI, CHATTANOOGA, ON THE BYRD EXPEDITION PICTURES

E. R. Rogers realized that this special had real value and he tied the Frigidaire refrigerators and the Cliqoit Club Ginger Ale to window displays that raised the short length to stellar values. Both of these fitted in particularly well with the Arctic suggestion, and they were glad to cooperate.

How Electric Light Company Helped Miss Davies

Old Time Generator Sold Davies Feature

Getting the co-operation of the Tennessee Light and Power Company put over The Lights of Old Broadway at the Rialto theatre, Chattanooga, Tenn. W. S. Perutz got the company to make a lobby display of the first generator used for the manufacture of commercial current in Chattanooga, and made this display.

THE FIRST GENERATOR

This was backed by a display in the windows of the main office where other electrical equipment was contrasted with the lights of old Broadway and a sign telling that Marion Davies invests in light and power stock, adding "See her in The Lights of Old Broadway and then invest in Tennessee Electric Power 6% preferred shares."

If your power company has stock for sale, here's a good chance to put this Metro-Goldwyn over cheaply.

You can make a good hook-up even if they have no stock to offer. They appreciate advertising.

BARGAIN MORNING MATINEES DAILY FROM 10 A.M. to 1 P.M.
15
The COHENS and KELLYS
DAILY BETWEEN 10 A.M. & 1 P.M.
The COHENS and The KELLYS

COHEN COUNTED MONEY; KELLY SHOOK HIS FIST

Rodney Bush motorized his display on The Cohens and Kellys at the Galax Theatre, Birmingham. It was a return date and this lobby and 5,000 paper napkins put the picture over to a large repeat business.

Bat Warnings

The first use of the yard sticker to be reported in many months comes from Greely, Col., where C. T. Perrin used the idea for The Bat. The yard sticker is pretty much like the doorknob save that the card is tacked to a pointed lath and thrust into the ground so that the message faces the householder as he comes from the door.

In this instance 11 x 14 cards, yellow stock, printed in black with a stock cut of the title against a bat outline with "Warning. Don't miss—" and the house and play dates.

One thousand of these were planted after midnight and as it was the first time Mr. Perrin had used the idea, the entire town was talking about the house and the play.

Doubled His Mats With Cheap Stunt

Jack Lewis, of the Orpheus Theatre, Eureka, Calif., writes that he nearly doubled a matinee with an offer to tell the fortunes of all ladies attending the afternoon performance.

The "fortune" was a little four-page novelty to be had very cheaply from most novelty houses. It carried a slip of sensitized paper which can be developed with a moistened finger dipped in a chemical printed on the paper to show the photograph of the recipient's future husband. On the other side was a non-committal horoscope.

They cost very little, but they brought in the matinee crowd at full prices and showed a handsome profit, for everyone showed them around to those who were not present and the whole town knew about it.

HOOKING MARION DAVIES TO A LOCAL STOCK ISSUE

The Tennessee Light and Power Co., of Chattanooga, helped the Metro-Goldwyn Lights of Old Broadway over with a window and lobby display when it played the Palace Theatre. It got a lot of advertisement at no cost.

Pinched Six Times

Pinching the same girl six times was the way W. S. Perutz put over Outside the Law in Chattanooga.

Mr. Preutz borrowed a patrol wagon and had the driver pick up the girl at six prearranged traffic points. Each time a large crowd gathered and milled around until a banner was dropped each side of the wagon announcing the play.

This is a fine little stunt—if you can borrow the patrol wagon.

W. F. Brock, to celebrate the reopening of the Strand Theatre, Knovxville, put on a Bathing Beauty Contest with Miss Brewster's Millions. He tied it to the drug store which supplied the prize suits and to a local bathing pool.

Earl A. Reed Speaks for Boston Hand Lettering

Mr. Read Defends The Hand Letters

Earl A. Read, who was one of the first class of the Publix Theatre Managers Training School, and who now is manager of the Washington Street Olympia, Boston, takes up the matter of Boston hand lettered ads, though none of the Olympia ads have been under comment in this department. He writes:

> I have noticed that you published from time to time several articles pertaining to the hand lettered ads which have appeared in the Boston papers.
>
> Your articles have been very interesting to me, inasmuch as we learn from suggestions and constructive criticism made by others. I am, therefore, submitting a few of the ads we have used in the past few weeks. Would appreciate any comments that might help in correcting mistakes.
>
> You will note that several of the type displays appear somewhat awkward and not at all pleasing to the eye. On several occasions I have had difficulty in getting a display of type that would be satisfactory. This, I believe, accounts for the numerous hand lettered displays used in this city.

If some Boston managers had written a letter like that we could have told them an earful, but the examples Mr. Read sends in are about as good as can be arrived at in Boston under present conditions and about all we can say is that he is doing as well as can be expected under the circumstances and better than most. He sends in proofs instead of newspaper clips, probably because he had these handy and to acquire the tear sheets would have involved considerable work, but in looking these examples over, please remember that the Boston newspapers are about as poorly printed as any in the country. They will not give back more than sixty or seventy per cent. of these results. Rapid presswork, cheap paper and ink combine to reduce the effect. Cuts made from these proofs are much better than those made from clipped stuff.

SUNDAY AND ALL WEEK
OLYMPIA
WASH. STREET
Wine~red wine~while the earth was split asunder!
"The GREATER GLORY"
with CONWAY TEARLE and ANNA Q. NILSSON
IT IS GREAT BECAUSE:
from EDITH O'SHAUGHNESSY'S novel "VIENNESE MEDLEY"
ON THE STAGE BEGINNING MONDAY
ERNIE ANDREWS' TROUBADOURS
OTHER BIG ACTS VAUDEVILLE

EXAMPLE ONE

We have selected five examples of Mr. Reed's work for comment here, not because they are the best or worst, but because they represent the average run. Three of these are the type insets which Mr. Read says are "not at all pleasing to the eye." This is particularly true of example number one.

The only type here is in that panel starting off—"Its great because." This space is 80 lines by 2 and that panel is only one inch wide. Most of it is set in a six point bold. Naturally bold type in that height and width is not going to look pretty.

And right here is the explanation of much of the Boston hand lettering. The Boston papers apparently will not or cannot give good small type faces. Whether this is because the press agents demand bold faces or whether the papers think they should is something beyond our ken, but the fact remains that it seems to be impossible to get a good six point display.

The only recourse is to take a six point Roman or light italic and threaten to wreck the office if the printer uses bold face.

Probably it would be necessary to slaughter a couple of foremen and a few compositors to get this result, for it is difficult to make a printer change style. It is easier to unspot the leopard.

The only way to work this is to buy type, just as Milt Crandall did down in Pittsburgh. Sam Sivitz labored for several years, with fair success, but when Milt took over the job, after Sivitz's health failed, he bought his own fonts of type and insisted on their use.

The rest of this display is better than the Boston average. The drawing of the girl is held to few lines, giving comparative freedom from mudding in, and the black silhouettes throw the figure into greater relief. Most of the lettering is good, comparing very favorably with the Mark-Strand, Brooklyn, which is our standard for hand lettering. The lines just above the title could have been put into 12 point type with profit IF there could be assurance that a light face would be used, in default of a decent display line. The same holds good for the star lines, but always that "if" looms ominous.

SUNDAY AND ALL WEEK
OLYMPIA
WASH. STREET
—snappiest show of the day
MARY ASTOR and LLOYD HUGHES
in HIGH STEPPERS
the girl who had stepped because she loved the boy
Adapted from "HERS APPARENT" by Philip Gibbs
VAUDEVILLE
BEGINNING MONDAY
RAYMOND BOND & CO.
THE MINUTE MAN
Fred Walton & Mary Grant
THE FOUR JANSLEYS
PHIL & EDDIE ROSS
ED. BLUM & SISTER
NEXT WEEK ~ CORINNE GRIFFITH in "MLLE MODISTE"

EXAMPLE TWO

The lettering in the second example is better than that of the first. The panel by the girl's toe has the display value of type and at the same time is a trifle more ornamental. This is only 60 lines by 2.

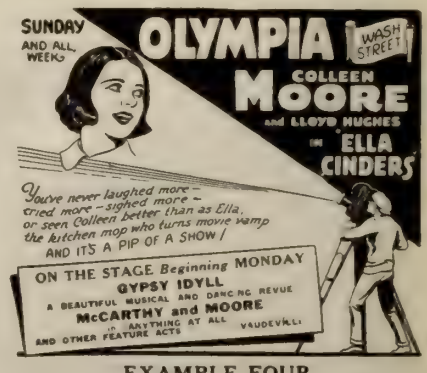
The type bank here is an inch and a quarter. There is too much to be said to yield a pretty display. It is bound to be crowded, and is at least better in type than it would have been in tiny hand lettering. You will notice that Mr. Read keeps his titles clear. This holds true of the entire batch, and if the Publix school taught him no more than that, it was doing something. But that is just one of the points he learned about advertising. Note this drawing. Most artists would have used twice as much ink at the least.

The third example is a double fifty, and here a light border is used to get the display. This will not look as well in the newspapers as it does here, but it will be different from anything else on the page and probably get first attention.

EXAMPLE THREE

Here type could have been used to advantage had there been less copy, but that's where the rub comes. Set in six point, this space would have been something dreadful to contemplate. As it is Mr. Read does get his star and title over by making sure that the lines would not be obscured by a mass of bold faced smaller lines. Lettering in, he makes certain that bold will not be used.

In the next example (the fourth) reverse is used for the star and title. It will not come out so well in the paper, of course, but the essential lines are large enough to come through, and the contrast between the black and the white sections gives a good display value.


SUNDAY AND ALL WEEK
OLYMPIA
WASH. STREET
COLLEEN MOORE
and LLOYD HUGHES
in ELLA CINDERS
You've never laughed more ~ cried more ~ sighed more ~ or seen Colleen better than as Ella, the kitchen mop who turns movie vamp
AND IT'S A PIP OF A SHOW!
ON THE STAGE Beginning MONDAY
GYPSY IDYLL
A BEAUTIFUL MUSICAL AND DANCING REVUE
McCARTHY and MOORE
AND OTHER FEATURE ACTS
VAUDEVILLE

EXAMPLE FOUR

With less vaudeville to be played up, he gets a better chance to sell his film, and does it very nicely.

The fifth example is a nice study in display. The always prominent circle throws up the girl angle, the owl gets interest, and while the lettered panel is no better than it should be, it is probably much better than a sloppy boldface.

This space is largely a title and a design.

Title Is Best Seller for The Prince of Pilsen

Most of the rest is lost to the chance reader, but the title does get over and the design does win an attention that may lead to a careful study of the microscopic lettering, most of which is four and five point values.

Taken by and large, Mr. Read has gained some excellent effects against a heavy handicap. We don't believe that he could have done much better under existing circumstances. He cannot single-handed, fight the handicap of poor reproduction and sloppy composition.

But he wholly overlooks the real point we have been making in the Boston displays we have reproduced, and which led to his letter. He will find that most of the comment has been made on large spaces where it would have been possible to have used 14 point and larger sizes of display. He will find that we have objected to obscured titles, to missing house signatures and a general display of indifference engendered by poor general conditions.

His examples show that he has been doing the best he can with what he can get. If

EXAMPLE FIVE

he will look back over our comments he will find that the examples in earlier issues have been advertising displays where type could have been used to better advantage—even the limited styles available in Boston.

Objection to hand lettering is not a monomania with this department. We are willing to concede that there are times and places where hand lettering naturally is indicated. But that is no reason why hand lettering should be used throughout when type could be introduced to greater advantage of the display. Hand lettering is all right in its place. The trouble is that it so often is misplaced.

In limited space, with too much copy, hand lettering is indicated where good display lines are not to be had. What we object to is that the majority of Boston press agents and advertising men fail to realize that it is not necessary to hand letter everything. They fail to use good judgment. Often they seem to lack common sense. Sometimes their layouts are an affront to the trained eye.

And in the fifteen years this department has been running not the slightest concerted efforts seems to have been made to better conditions. If the advertising men of Boston would get together, they could induce the papers to put one or two good advertising faces in six point on the machines.

But so long as they accept whatever an indifferent composing room is willing to offer, Boston displays, as a group, will continue to be the poorest examples of printing contributed by any town in the United States of more than 15,000 inhabitants. The composition, make-up and printing of the Boston newspapers has progressed very little beyond that issue which gave the next morning account of the famous Tea Party.

Boston is a century behind the times when it comes to newspapers.

Mr. Read is doing much better than the average. He is getting surprisingly good results in the face of his conditions, but that does not in the least alter the fact that the Boston average is still the lowest in the country. Boston newspaper and Boston advertising men are pretty much like Ed Wynn's horse—they just don't give a damn.

Title is Best Seller On Prince of Pilsen

In spite of its venerable age The Prince of Pilsen is still remembered and even the younger generation, who may not remember John Ransone or Jess Dandy in the part will recall the musical play as something their daddies used to rave about, so the title is the best seller, and the Palace Theatre, Toledo, gives it a deserved play-up.

There is not much to the design. This merely serves as a background for the title, but it brings in the three chief players, and the sales talk, well written and better displayed, will do the rest.

The Prince of Pilsen was standard for so long: (it lived well beyond the average life of those days,) it is worth a good display even to those who did not see it on the stage.

It would be a good plan to play the tuneful airs for an overture the week before the showing. It will help to gain interest for the presentation.

Mantraps

Figuring that wedding rings were the real Mantraps, Charles H. Amos picked on the jewelers of Greenville, S. C., to help him put over the picture at the Carolina theatre.

Most of the stores used ring displays with framed stills, but the largest outfit had a half bushel of rings on display and anyone could figure out how many rings to the bushel. A pair of tickets went to the closest figurer. Estimate blanks were to be had for the asking.

PALACE
STARTING SUNDAY
Summer Prices
Adults 25c
Children 15c
ANY TIME ANY PLACE
"The PRINCE of PILSEN"
A SMASHING COMEDY FEATURING
George Sidney
ROY PARKS at the ORGAN
A RIOTOUS FARCE
of unusual beauty and splendor, with mirth-provoking scenes that make this unquestionably the most hilarious feature comedy production of the current screen season — the brewer, the prince and the girl will fairly convulse you.

PLAYING THE TITLE

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Carnival Opposition Disturbs Kansas City

Moving Picture World Bureau, Kansas City, August 9.

THE carnivals are coming to town again in Kansas City, Kas. With the recent Sunday closing fight won, now comes a new trouble. It is probable that exhibitors may support a movement urging the passage of a city ordinance prohibiting carnivals and other non-theatricals, which make Kansas City, Kas., their headquarters in this section.

CONDUCTORS PROMOTED

Nathaniel Finston of New York, general musical director of Publix Theatres, was in Kansas City this week preparing a new musical program for the Newman and Royal Theatres.

"We are promoting two Kansas City directors," Mr. Finston said. "Jacques Blumberg, director of the Newman symphony orchestra, will accompany me to New York and later be assigned to one of our largest theatres in the East. Louis Forbstein of the Royal will succeed Mr. Blumberg at the Newman. The new director of the Royal will be Sigmund Boguslawski of Chicago. There will be no more stage specialties at the Royal because of the nature of the films that are to be shown there. The pictures will be elaborate, such as Douglas Fairbanks' "Black Pirate," and with such pictures goes a different type of music from the jazz programs the house has been featuring."

P. D. C. TIE-UP

A gratifying number of play dates and pledges from all parts of the territory have been received in the P. D. C. tie-up with the M. P. T. O. Kansas-Missouri during August, September, October and November, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, which is sharing in the proceeds obtained during that period.

GLOBE TO BE REMODELED

The Globe Theatre of Kansas City closed Sunday, but will be re-opened August and renamed the New Globe. An extensive remodeling plan will be completed while the house is closed, including a new lobby, the re-seating of a part of the theatre, redecoration and the installation of a "cry" room for children, as well as a women's smoking room. The house will continue to be the P. D. C. first run outlet.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Frank Meade, Meade Theatre, Kingman, Kas.; Charles Goodnell, Pastime, Ottawa, Kas.; Ray McGuire, Darlington, Mo.; Lawrence Breunninger, Lawrence Amusement Company, Topeka, Kas.; Ensley Barbour, Springfield, Mo.

BRIEFS

An extensive remodeling plan has been adopted for the Beaufort Theatre, suburban house of Kansas City, Earl Jameson, manager. Ben Levy has re-opened the Hippodrome at Joplin, Mo., following improvements which were made, while Clifford Woody has done the same with his Raids Theatre at Ozark, Mo. A. S. Myers, who, with his two brothers has been operating the Auditorium Theatre, Slater, Mo., has decided to try a fling at the other end of the business, having accepted a position as sales representative for the Fox exchange.

MEANS RECOVERING

Jay Means, manager of the Oak Park and Murray Theatres, Kansas City, who has been confined to his bed for several days because of illness, is improving, according to his physician. The remodeling campaign of Grubel Brothers of Kansas City, Kas., owners of a string of theatres, has been started on the Electric Theatre, Joplin, Mo.

All San Francisco Houses Take Part in "Season"

Moving Picture World Bureau, San Francisco, August 9.

GREATER Movie eason is being featured this year on a more extensive scale than ever, with practically all the moving picture houses in the city taking part. The parade, which has marked past events of the kind, has been eliminated, and greater attention is being paid to newspaper and billboard publicity and the decoration of theatres. Special musical programs are being presented in many houses and an air of festivity is everywhere in evidence. Edward B. Baron, general manager for Publix Theatres in this city, is at the head of the committee which arranged this season's celebration.

SMITH AT GRANADA

Edward A. Smith, for some time manager of the St. Francis Theatre, has been transferred to the Granada, where he succeeds Nat Holt, the latter having retired to become part owner of the Wigwam in the Mission District. Smith came to San Francisco about six years ago and for a time was manager of the Rialto. Later he went to the Hawaiian Islands and took charge of the New Princess at Honolulu. Upon returning to the mainland he took over the management of the State at Oakland, for a time. Horton Kahn, formerly with the California, and who has but recently returned from the Publix Training School for Managers at New York, is now acting manager at the St. Francis.

"BEN HUR" OPENING

The Columbia Theatre has been engaged for an indefinite run on "Ben Hur," the opening date to be September 5. An extensive campaign of publicity has been launched well in advance of the initial showing.

NATIONAL BURNED

The National at Marysville, Cal., was destroyed by fire on the evening of July 28, the blaze starting in a dressing room at the rear of the stage. About eight hundred people were in the theatre when the fire started, but all made their way to the street without injury. Harvey Spillman, the operator, was almost trapped by the flames and was rescued from the front window by firemen. The house was operated by the National Theatres Syndicate, of San Francisco, of which L. R. Crook is president. The announcement has been made that the house will be rebuilt at once.

SAFE FOUND, BUT—

The safe stolen from the California Theatre, Pittsburgh, Cal., the middle of July, has been found in the hills about six miles from town, with the door blown off and the contents removed. The safe contained about $1,450. The robbers were unable to open the safe in the theatre, so took it to the hills in an automobile, opening it at their leisure.

OCEAN VIEW TO REOPEN

The Ocean View has been redecorated and re-equipped and will be opened shortly under the management of Joe Meyer.

MARPOLE MANAGER NOW

Jack Marpole, who has been connected with San Francisco film exchanges for some time, has taken over the management of the Harvester, Corcoran, Cal.

BRIEFS

Paul Divine, of the Rialto, Bakersfield, Cal., was a recent visitor at San Francisco, coming out of the valley to enjoy a taste of cool sea breeze. P. Hull, of Ely, Nev., was also a recent visitor. Mrs. L. Y. Danforth has purchased the Empress Theatre, Alturas, Cal., from Mrs. May L. Yates, who has conducted it for several years. The Regent Theatre, San Francisco, has been taken over by A. Blanco. Sam Perlin has closed the Crystal Theatre, Oakland, Cal. A theatre and lodge building is to be erected at Lompoc, Cal., by the Knights of Pythias Building Association.

Gould Buys Another Pittsburgh House

Moving Picture World Bureau, Pittsburgh, Aug. 11.

SAM GOULD, president of the Gould Amusements, has just purchased the Arcadia Theatre property on East Ohio street, Northside. The purchase price was not made public. Mr. Gould has conducted the theatre for the past eight years, holding a lease which had two years yet to run. The present seating capacity of the Arcadia is 600 persons, but after remodeling and enlarging plans are carried out, the house will seat 850. Work is to commence early next spring, and expenditures will probably total $25,000. Gould Amusements now owns and operates five theatre properties, namely: Gould and Arcadia, Northside; Ideal, West End, Liberty and Strand Theatres, Ellwood City.

VACATIONISTS

Vacationists include: Bennett Amdur, manager of the Garden on the Northside, who is in Atlantic City, and Edward Johns, manager of the William Penn on the Northside, who is resting up in Canada. Also Sol Silverman, general manager for Gould Amusements, who recreates in Atlantic City.

WHEELING HOUSES CLOSED

Three big theatres in Wheeling, W. Va., are closed for the summer, and all are undergoing extensive remodeling operations. The houses are George Shafer's Globe; James Velas' Liberty and Charles Feinler's Virginia.

EXHIBITORS VISIT

Among the out-of-town exhibitors on Film Row the past few days were Jake Silverman and Ray Brown, Altoona; "Billy" Wheat, Sewickley; Adolph Farkas, Johnstown; Harry Petz, Youngwood; Tom Wright, Brownsville; Mr. and Mrs. Tom Kinney, Franklin; Nick and Will Anas, Wellsburg; Frank Fairgraves and mother, of Erie.

Charles R. Rogers

presents

Harry Carey

in

"SATAN TOWN"

HOW one man smashed a town where the bells of Hell daily jubilated over the ruin of human souls.

Vivid drama, unusual situations, real suspense, sustained excitement.

A Western classic with Carey at his best.

A sensational story produced in a great big way.

Pathépicture

TRADE MARK

So good that they can steal the thunder from the feature

Motion Picture Today

"THUNDERING FLEAS." A Hal Roach Comedy. Distributed by Pathe. Directed by Robert McGowan. Featuring "Our Gang." Two Reels.—This is an undoubtedly funny comedy with the versatile Farina as usual stealing the picture to the joy of all beholders. Fro

Moving Picture World

"Uncle Tom's Uncle"

(Pathe—Comedy—Two Reels)

"OUR GANG" herewith presents its own version of "Uncle Tom's Cabin" and without doubt it is one of the most hilarious of this popular series. Mickey is Simon Legree Joe Cobb is Uncle Joe and Farina is Topsy. The high point in the comedy is, perhaps, Eliza crossing the ice pursued by a variety of dogs, each with hot water bottles draped over his head in lieu of the flapping ears of bloodhounds. A rival gang attempts to break up the show by pelting the performers with various kinds of ripe fruit including that from the hen. But the show goes on. Uncle Joe is hailed to heaven by a block and tackle hitched to a donkey. A bee stings the donkey and Fatty soars up and down between the barn floor and the roof at a high rate of speed

Robert McGowan, who, as previously, has directed this comedy for Hal Roach, has not stinted in any way in respect to the introduction of gags. Each is effective. It is a worthy number and one that will steal the thunder from the feature unless that part of the program is extraordinarily goof—Peter Milne.

ROYAL Kansas City

PICTURE— STAR— ENTERTAINMENT — Funny in spots

REMARKS. But the two reel comedy is the hit of the bill

Hal Roach's Rascals on the screen at the Royal theatre in Uncle Tom's Uncle, are the hit of the program this week. I'll admit I really lost control of myself and joined in with the loud laughs of those around me in enjoyment of this picture.

The little gentlemen of Hal Roach's Gang have gone into the business of presenting Uncle Tom's Cabin. To the latest known as Fatty, probably, I guess, because of his rotund proportions, is entrusted the difficult and famous role of the old Negro plantation of little Eva. In a black skull cap edged in pure white cotton and with face streaked more or less hastily with stovepipe soot this fellow presents his own original conception of old Tom. Farina, is the carefree Topsy, and the freckled face Mickey is Simon Legree with his heartless laughter and black papered goatee. The supporting cast includes a set of bloodhounds made more bloody by the device of two hot water bottles strung over the ears and Eliza crosses cakes of moving soap boxes while the snow falls in flakes about the size of telephone memorandum sheets. The scenic effects as Uncle Tom going to the ceiling and is only interrupted now and then by the advent of a tough gang of boys with a tendency to for egg and vegetable throwing, and by the mother of Uncle Tom who calls to him from the back yard to come and clean up the paper and trash in the yard. A slave indeed, this Uncle Tom.

Alex Goes To The Movies

Kansas City Post

"Thundering Fleas"

Pathe-Comedy—Two reels

There is more of the "gag" type of comedy in this "Our Gang", than the usual juvenile humor. The gang sets to work capturing all the fleas in the canine neighborhood to win the dollar offered by a street exhibitionist for the return of Garfield, his trained performer. The gang doesn't find Garfield but they fill a jar or two and these escape playing the old hob with the guests at a wedding. The laughs are thick in this and while the gang doesn't figure in many of them the offering is altogether worthy. —Peter Milne.

Moving Picture World

"Thundering Fleas"

(Pathe-Hal Roach—Two Reels)

(Reviewed by Joseph Shea)

THIS is a highly entertaining comedy in which these merry rascals romp through a family wedding adding much to the discomfiture of the guests. All of the stunts Farina and the other members of the gang put over are certain laugh provokers.

In this latest "Our Gang" comedy, the members of the gang are attending a sidewalk lecture given by a quack-professor whose specialty is trained fleas. The most valuable flea escapes and the children volunteer to search their varied assortment of mutts for the missing acrobatic flea. Farina steals a bottle of several hundred fleas and takes them to a wedding with the other members of the gang. When the fleas are let loose among the guests the ceremony takes on a comedy aspect and the gang breaks up the affair.

Motion Picture News

the mortgage and wants to marry the daughter, wins the relay race, pays off the mortgage and wins the girl. Selah!

An "Our Gang" comedy, produced by Hal Roach, "Mickey Business," brought roars of laughter from the audience.

Review of Show at Alamo, Atlanta

"Our Gang" Comedy

HAL ROACH *presents*

His Rascals

in

"The Fourth Alarm"

Directed by ROBERT McGOWAN

Supervising Director F. RICHARD JONES

Pathécomedy

TRADE MARK

Canadian Exhibitors Refuse Lewis Resignation

Moving Picture World Bureau, Ottawa, August 16.

THE Board of Directors for the Ontario Division of the M. P. T. O. has refused to entertain the resignation of Ray Lewis, Toronton, as secretary of the Ontario association for business reasons, but announcement has been made that a compromise has been effected whereby Miss Lewis assumes a newly-created post, that of "Advisory Secretary" on the Ontario Board so that she may continue as a M. P. T. O. officer. At the last meeting of the Ontario Board, held in the association's headquarters, Hermant Building, Toronto, Miss Lewis was praised for her splendid co-operation in eloquent terms by President John C. Brady of the Ontario Division; Harry Alexander, chairman of the Board of Directors, and others.

WESTERN CHANGES

Several important changes have been effected among the theatre managers of Western Canada. Harold Bishop, manager of the Empress Theatre, Edmonton, Alberta, for the past year, has gone to Calgary, Alberta, where he has received the appointment of house manager of the Capitol Theatre from John Hazza, general manager of the Capitol. J. V. Winning, manager of the Dominion Theatre, Vancouver, B. C., has gone to Edmonton, where he has become the successor of Bishop as manager of the Empress. The new manager of the Dominion at Vancouver has not yet been announced.

THOMAS IN CALGARY

H. M. Thomas, of Winnipeg, Western Division manager of Famous Players Canadian Corp., Toronto, spent the first week of August in Calgary, where he conferred with Alberta exhibitors regarding plans for the coming year.

CAPITOL REOPENS

The Capitol Theatre, Hamilton, Ontario, has reopened under the management of J. Neville, former treasurer of the Pantages Theatre, Ontario. He succeeded Ray Tubman, who recently leased the Regent Theatre, Ottawa.

FAMOUS' FIRST RUN

The Hippodrome, one of Toronto's largest theatres, closed August 7 as the parent theatre of Famous Players Canadian Corp. The Uptown Theatre, formerly a Loew house, will reopen shortly as the head theatre of the Famous Players chain in Canada, following a comprehensive overhauling.

MOXLEY TAKES CAPITAL

The Capital Theatre, formerly the Family Theatre, Ottawa, is once more showing signs of life and its future looks a little more assuring. The Capital has been taken over by James T. Moxley, manager of the Imperial Theatre, Ottawa, who was the proprietor of the Regent, Ottawa, previously for years. The Capital, which seats 1,100, is in the downtown district and during the past week or so it has undergone strenuous reclaiming. Moxley will direct both houses.

BISHOP RECOVERING

Leonard Bishop, late manager of the Regent Theatre, Ottawa, is recuperating gradually at the Lady Grey Hospital from the illness which befell him last June. Bishop plans to go to California toward the end of September to be with his mother and sister in Los Angeles and will probably remain there for the winter. He hopes to return to Ottawa next spring.

St. Louis Vaudeville House Cuts Prices

Moving Picture World Bureau, St. Louis, August 10.

THE Orpheum Theatre, vaudeville house, which will reopen the latter part of August, has announced a new schedule of lower prices to meet the competition of Skouras Brothers' new Ambassador Theatre, Seventh and Locust streets, due to open on August 19 and Marcus Loew's State Theatre, Eighth and Washington. The Orpheum, which is located at Ninth and St. Charles streets, at week day matinees will charge 15 to 50 cents and night the rates will be 15 cents to $1. The former top was $1.50. Sunday matinee prices will be the same as at night. The new prices were announced by William A. Hartung, formerly of Omaha, Nebr., recently named manager of the Orpheum, to succeed W. V. Taylor, who was transferred to New Orleans.

NICHOLS MOVES UP

Skouras Brothers have announced that Ralph Nichols will have charge of the stage productions at the New Ambassador Theatre, Seventh and Locust streets, which will open on August 19. Nicholas was with the St. Louis Municipal Opera for several years, but was induced by Skouras Brothers to join their organization and take charge of stage productions at the Grand Central. Before coming to St. Louis, Nicholas was known to the New Yorkers as a talented actor and an able stage director.

SKOURAS PROMOTES SPORLEDER

Following their policy of promoting their ablest employes Skouras Brothers have just announced that Paul Sporleder, popular drummer in Gene Rodemich's jazz orchestra, will take over the musical leadership at the Capitol Theatre on Sunday, August 8. Sporleder has organized his own band. He has recruited his ten players from the leading orchestras of St. Louis.

REOPENING

The Gem Theatre, Leachville, Ark., will reopen on September 1. An extensive program of repairs is now under way. The house at Paris, Mo., will also reopen September 1.

VISITORS

Visitors of the week included Charley Goodnight of De Soto, Mo.; E. B. Rea, Valier Theatre, Valier, Ill.; John Pratt, Fulton, Mo.; Jim Reilly, Alton, Ill.; Bill Karstetter and family of Columbia, Mo.; Bob Culster, Johnston City, Ill.; and J. Jarrett, Carbondale, Ill.

North American Adds Twenty to Chain

Moving Picture World Bureau, Butte, Aug. 9.

THE North American Theatres Co. closed its deal through the Northwest in taking over a group of theatres on which an option to August 1 existed. This increases the total number of theatres in the big chain from 150 to 170. In Montana the deal included the American and Rialto Theatres of Butte, owned and operated by the Silver Bow Amusement Company, and the Liberty, Grand and Capitol of Great Falls.

Harry Arthur, general manager of the syndicate, at one time lived in Butte and was manager of the local Fox exchange, later he operated the Associated First National and from here he went to Seattle to continue the work and then on to Los Angeles, his present home.

AMERICAN TO OPEN

The American Theatre of Butte has been closed for the summer season, but now that it is one of the theatres of the North American circuit, it is expected that the new concern will open it by the first of September.

NEW BILLINGS HOUSE

The Regent Theatre at Billings, Montana, has been closed for the summer due to the extreme heat. Messrs. Duncan and O'Keefe operate the playhouse and are contemplating the building of a new theatre in the near future. Mr. O'Keefe made a special trip to the Pacific coast cities to study the new architecture of the modern theatres with a view of incorporating the pleasing and most modern features in the new theatre.

ANACONDA THEATRE CLOSED

The theatres, Imperial and Margaret at Anaconda, operated by Mr. and Mrs. D. C. Scott, has been closed for the summer season. They will open early in September. This is in line with the usual policy of the management. Hot days cause a dull theatre season. The Liberty Theatre, at Judith Gap, closed its doors last month to remain closed until the late fall.

Managers and Operators at Odds in Denver

Moving Picture World Bureau, Denver, Aug. 10.

THEATRE managers and employees are at odds over the wage scales to become effective next month under a new contract. Such was the development Thursday when both sides filed proposed new scales with the Industrial Commission of the State of Colorado. The proposed scale filed by the Theatrical Managers Association is considerably lower than that filed by the employees organization. In addition to a new scale for stage employees Louis Hellborn, chairman of the committee for the managers, filed a second notice with the Industrial Commission designating a ten per cent. reduction in wages of projection machine operators. Unless the managers and employees settle their differences regarding a new contract between themselves the State Industrial Commission will hold a hearing and make an award. It will be recalled that the Industrial Commission was finally compelled to settle the controversy last year which resulted in denying the new scale demanded by the employees and allowing the old contract to remain for another year as requested by the managers.

PUEBLO'S PUBLIX PROGRESSING

Pueblo's newest, the Colorado Theatre, is being rapidly constructed and, according to plans, will be finished and ready for opening about the first of October. The new theatre is modeled after the West Coast theatres and will have a seating capacity of about 1,700. It is a Publix house.

VISITORS

Exhibitors visiting Denver during the past week were Leo Peterson and Chas. Klein of the Black Hill Amusement Co. of Deadwood, S. D.

Great States Theatres Sell Several Houses

Moving Picture World Bureau, Chicago, Aug. 10.

THE Great States Theatre circuit has sold the Gold Theatre at Paris, Ill., to Mrs. Laura Jarotsky, who also has the Lincoln and Paris there. She will make some improvements in the house.

The Great States circuit has also sold the Highland Park at Highland Park, Ill., to the Highland Park Theatre Co., who have the Alcyon Theatre there now. The new Lincoln Square, now going up at Springfield, will be under the combined management of the Orpheum circuit and the Great States with a vaudeville and picture policy for the new house. The circuit will have Warner Bros. broadcasting station at Elgin and Aurora houses for a three weeks' engagement and this may be extended to other houses of the chain.

Several theatre projects are up for action and it is expected when the executives get back from vacations, word will be given out on their locations.

NAME CHANGE

The M. and H. Theatre Corporation, who built the Ambassador on West Division street, has been succeeded by the Ambassador Theatre Corp. with the same staff of officials.

HOFFMAN TO BUILD

O. H. Hoffman will build a new theatre at Crystal Lake, Ill. Work will start at once and it is expected to be ready for the holidays.

KAHN INJURED

The many friends of Art Kahn, musical director for the Lubliner and Trinz circuit, will be sorry to hear he received serious injuries in an automobile accident, but is recovering at the North Chicago Hospital.

FLADER AT RANDOLPH

Al Bachman, who has been managing director of the Randolph, the loop house belonging to the Universal, has been transferred and will be succeeded by F. A. Flader, with A. M. Moffatt as assistant.

COVENT GARDEN POLICY CHANGE

The Covent Garden Theatre of the Lubliner and Trinz circuit is being remodeled into a de luxe presentation house of 3,000 seats and the new policy of the house will be three changes a week with an elaborate musical program under the direction of Eddie Perrigo. Two new theatres, the Belmont at Belmont and Lincoln avenue, seating 3,500, and the Congress Theatre on Milwaukee avenue, seating 3,000, are expected to be ready for early fall openings.

LYCEUM TO CLOSE

The Pracht circuit will close the Lyceum this month and make some improvements in the other houses of the circuit.

GUMBINER BACK

Robert Gumbiner of the Gumbiner circuit has returned from a three weeks' tour of the East and reports a fine visit.

QUINCY HOUSE TO REOPEN

The Washington Square Theatre at Quincy, Ill., has undergone extensive improvements during the past month, including a new cooling system and will reopen this month with a picture and vaudeville policy. Ned Picerno will be musical director of the house for the new season.

CARBONDALE HOUSE OPENS

F. B. Struth has opened the Liberty at Carbondale, Ill., with an exclusive picture policy.

MINTURN LEASES HOUSE

Harry Minturn has leased the Central Theatre on East Van Burne street and will reopen the house this month.

McCURDY'S CONTRACT

J. L. McCurdy, who resigned recently as managing director of the North Center Theatre, is now connected with the Chas. Thompson Scenic Company. He has closed with the Ambassador Theatre for a complete scenic equipment for their big West Side theatre.

NEW KARZAS WOODLAWN

It is reported that the tenants of the Woodlawn Theatre building of the Karzas circuit have been given notices to vacate, as it is planned to start work at once on the site of the old house.

LAEMMLE CIRCUIT NEWS

Will Baker has been named as manager of the Alcyon Theatre at Highland Park, Ill., belonging to the Louis Laemmle circuit. Ralph Tibbitts is general manager of the circuit, which now has all the houses in Highland Park under their management, having closed with Great States for their house in that territory recently.

CATLOW TO BUILD ANOTHER

W. B. Catlow, owner of the Barrington, Ill., Auditorium, will build a new 800-seat theatre in that little city from plans by Betts and Holcomb of this city. The house will be of an old English type and is expected to be ready by the first of the year.

TO ENLARGE PRINCESS

John Miller, who owns the Princess at Woodstock, Ill., has bought additional ground and will increase the seating capacity of the house to 1,000 and install a stage with modern equipment to handle the largest stage shows.

HOPP LOSES DAUGHTER

The many friends of Joe Hopp of the American Theatres Corporation will be sorry to hear of the death of his daughter, Pearl, after an extended illness.

NEW CLAMAGE HOUSE

The Clamage circuit is planning to build a new theatre at Homewood, Ill., a West Side suburb, and plans are being drawn now for the house, which will cost more than a half million.

GIVES UP STUDEBAKER

Frank Gazzolo is giving up his lease of the Studebaker on Michigan avenue on October 1 and will take a long rest before going back into the business.

SUMNER TO BUILD

Frank Sumner will start work on his new theatre at Carbondale, Ill., at an early date and when completed will be one of the finest houses in southern Illinois.

ASCHER PRESENTATIONS

According to word from the Ascher offices they will have a chain of six presentation houses by fall when the new Sheridan opens to the public in September. The other houses of the circuit that will use the big acts are the Highland, Midwest, Colony, the Metropolitan and the new Terminal. Roy C. Mullen and Don Alien will look after the details of the new circuit.

PALM TO REOPEN

The Palm Theatre of the Lamb circuit at Rockford, Ill., will open early in August after being closed for several weeks for redecorating and other improvements.

NEW CHICAGO HOUSE

A motion picture theatre building is to be erected on ground 154 x 233 at the southeast corner of Grand and Neva avenues by the Mont Clare Building Corporation. Title to the ground was conveyed to the corporation by Basil Charuhas.

BROADWAY CO. DISSOLVES

The Broadway Theatre Company, organized by Balaban and Katz to erect the Uptown Theatre, one of the finest in the Balaban and Katz chain, has conveyed title to the property to the Balaban and Katz Corp. and is now in process of dissolution. The conveyance was made subject to $225,000. The value of the property was not stated. Sonneschein, Berkson, Lautmann and Levinson handled legal details of the conveyance and also are handling the dissolution of the Broadway Theatre Company.

TIFFIN TO BE IMPROVED

The Tiffin Theatre, Karlov and North avenue, is to be remodeled, says Vincent T. Lynch of the Lynch Theatres, and provided with a larger stage and a refrigeration plant. With the full size stage the Tiffin will put on combination pictures and vaudeville.

ORPHEUM BONDS

The Orpheum Bonds, Inc., on August 1 retired $324,000 bonds of Main Street Theatre, Kansas City, a subsidiary. This is the third issue of subsidiary retired this year, $360,000 Hennepin Orpheum Theatre, Minneapolis, having been paid off May 1 and $450,000 State-Lake Theatre and Realty Co., June 29. Orpheum Circuit, Inc., also has $1,100,000 of 7½ per cent. notes maturing September 1.

JOHNSON OFFICES

The Johnson Theatres circuit's new offices are located at 845 South Wabash avenue and Earl Johnson and Chester Lopatka are handling the booking of pictures for the various houses of the circuit.

SALESMEN TAKES THEATRES

Edward Zora, formerly a salesman for the Famous Players in this territory, has taken over the Crescent and Bond Theatres at Pontiac from Hal Opperman and will operate them with pictures this fall.

BLANK ENTERS AGAIN

The Le Claire Theatre at Decatur has been taken over by the A. H. Blank circuit, according to word from that city. Ernest Lynch will continue as house manager. This is the second house that the Blank circuit has in Illinois, the other being the Fort Armstrong at Rock Island, formerly of the Hopp Rosenfeld circuit. It is reported also that plans for adding other Illinois houses to the Blank circuit are under consideration. Just how this new Blank entry into the management of Illinois theatres will work with the Great States circuit is not known at the present time.

Dickson Adds to Minnesota String

Moving Picture World Bureau, Omaha, Aug. 10.

C. W. DICKSON, of Gladbrook, Ia., recently added to his string of theatres a few more in Minnesota, including one at Parker's Prairie, one at Evansville, and one at Villard.

IOWA CITY HOUSE

The Englert Theatre at Iowa City, Ia., is to cost $75,000 when completed. Work on it is being rushed with a view to having it ready to open early this fall.

BEAMS EXPANDS

Al Beams, who operates moving picture houses in Pawnee City, Geneva and Red Cloud, Neb., has just bought an interest in another house at Clay Center, Neb., from Mr. Swails.

REINBECK THEATRE

John Clemann has recently opened a new theatre at Reinbeck, Ia.

EMPRESS REMODELLING

More than 30,000 is to be spent this summer remodelling and renovating the Empress Theatre at Kearney. This is the big first-run house of Universal. The house has been closed and will remain closed while the organ is being installed, while new seats are being installed and other important renovations are being done.

RIVOLI READY SOON

The Rivoli Theatre, being built at Beatrice, is to be completed in September, according to present plans. Work has again been resumed on the construction of the Cook Theatre at Beatrice, after it had been stopped for some time.

Heavy Storm Damages Albany Theatres

Moving Picture World Bureau, Albany, Aug. 10.

ONE of the worst storms of the year sweeping over this section of the State one night last week caused several of the motion picture theatres in Albany and Troy to suspend operations for the evening. At the Mark Strand in Albany there was trouble in the projection room while the storm was at its height. The orchestra played for more than an hour in entertaining the patrons. When the conductor left the stage to secure more music and with the storm showing no signs of abating, it was decided to call off the remainder of the evening and all present were presented with tickets that will be honored at any other time. Power trouble also put the Colonial, a residential house in Albany, out of business for the night. The same held true with the King and other houses in Troy. While the storm resulted in the theatres losing a considerable sum of money, it was also raising havoc with some of the exchanges in the new film building. Vaults were filled with water in a number of instances to a depth of a foot or more, while sand and water entered the back door of one exchange and covered the floor.

ELLIOTT HOME

Maine may be a cool place to spend one's vacation in, but not according to Fred Elliott, former owner of the Clinton Square in Albany. Accompanied by Mrs. Elliott, he took a trip through the New England states and upon his return home last week, he declared that the roads were like those of Hades itself. Mr. Elliott also brought back with him the finest sunburn yet seen along Film Row.

GOLF FOR PLAYDATES!

Pete Dane of the Schine chain of houses and who claims Gloversville as his domicile, isn't in it with Sidney Samson of the Bond Photoplay Company of Buffalo as a golfer. The two men played a match during the past week over the Sacandaga links, with the understanding that for every hole he lost, Dane was to give Samson a playdate. According to Samson's story of the match, he won eighteen playdates.

MOSSERT TO BUILD

Fred Mossert has made money with his theatre in Glens Falls and is now planning to spend a lot of it. Mossert is to erect a large business block in that city, which will have not less than twenty-five offices and six stores when completed. Mossert started a few years ago on what was little more than a shoestring. He has always followed a rule of giving his patrons a little more than they expected for their money, and as a result his house is always well filled, day in and day out.

MARK-RITZ OPENING

Albany's latest motion picture house, the Mark-Ritz, opened on Monday night, being preceded by large newspaper displays. The house will hereafter open at 10 o'clock in the morning. At the opening the lobby was filled with many handsome floral tributes from the exchanges and from other exhibitors in the Capitol City. Moe Mark of New York and Walter Hayes of Buffalo, officers of the Mark Strand Company, were present at the opening.

DOUBLING IN BRASS

Bob Yates, a vaudeville headliner, who spends his summers at Lake George as manager of the Arcade Theatre there, is picking up a little extra change this week, appearing in an act with Mrs. Yates in Montreal. They will return to Lake George and remain the rest of the month.

SMALLEY'S GUEST

Bill Smalley of Cooperstown is playing the part of host this week to C. R. Halligan of the local Universal exchange. Mr. Smalley has a chain of more than a dozen theatres and is taking Mr. Halligan along with him this week as he visits the various houses.

CONERY BREAKS IN

Mitchel Conery of Menands is a newcomer in the Albany field of exhibitors, having acquired the Columbia in Rensselaer during the past week from Elmer Griffin of Kinderhook. Many improvements are to be made to the house.

VERMONT VISITOR

George Valley of Winooski, Vt., was along Film Row during the week, his first visit to Albany.

Silverman Co. Adds Two in Mansfield, O.

Moving Picture World Bureau, Cincinnati, August 10.

THE Silverman Ohio Theatres Company has completed negotiations whereby it acquires the lease of the Grand Theatre and Amusement Co., at Mansfield, Ohio, operating the Opera House and Majestic Theatre in that city. The company will operate the two houses, retaining the former manager, William A. Partello, as managing director of both theatres. J. Wayne has been added to the organization as treasurer. The Opera House will play a combination policy of road attractions and pictures, while the Majestic will be a straight picture house.

GREGORY ROBBED

John Gregory, an exhibitor at Springfield, Ohio, knows how it feels to walk home from an automobile ride, having been abducted and robbed as he was putting his machine in the garage for the night. As Gregory entered the driveway to his garage, he was confronted by three men who compelled him to drive them to a lonely road, where he was bound, gagged, and robbed of $525 in cash, a diamond ring valued at $300, and a watch worth $185. Half an hour after the robbers escaped, Gregory freed himself and tried to start his car, but the bandits had tampered with it. He then walked back to Springfield and reported the case.

JOE MAYER ENGAGED

Harry Silver and Harry Turberg, proprietors of the Palace Theatre, Hamilton, Ohio, have engaged Joe Mayer as advertising and publicity manager. Mayer will also edit the Palace Review, the monthly house organ. Mayer was editor of the Billboard for ten years, and later director of publicity for Universal in New York. For the past five years he has been handling exploitation and sales for Universal in Cleveland, Detroit and Cincinnati, and was likewise connected with the M.-G.-M. offices in Cincinnati.

SCHWALM ON VACATION

John A. Schwalm, manager of the Rialto Theatre, and president of the Jewel Photoplay Co., Hamilton, Ohio, who was recently elected to the Board of Directors of the M. P. T. O. A., is driving through to Bennington, Vermont, to visit with some old pals, from where he will take a touring trip through Canada. Schwalm is accompanied by his family.

BUY GIFTS THEATRE

The Seton Realty Co., Cincinnati, has acquired the building in which Gifts Theatre is located. It is understood, however, that no immediate changes will be made as far as the theatre is concerned.

"BIG PARADE"

The Shubert Theatre, Cincinnati, a large house devoted to legitimate attractions, will open September 5 with a short pre-season of pictures, "The Big Parade" being the initial attraction.

FALSE ALARM

A cry of "I smell smoke" coming from a patron of the Liberty Theatre, Covington, Ky., just across the river from Cincinnati, threw the audience of 1,000 persons into a panic. One woman was injured, but the wide aisles, and prompt throwing open of the exits prevented serious injury to others. There was no fire, and Manager L. B. Wilson is unable to account for the action of the patron in question.

Movie Season Records Big Detroit Business

Moving Picture World Bureau, Detroit, August 10.

DEFINITE evidence that Greater Movie Season is a paying proposition was noted by Detroit theatres last week with the opening of the drive and increased patronage registered in every theatre despite the sultry weather. Strong box office attractions were offered and these, together with the fine advertising campaign set up by the Motion Picture Theatre Owners of Michigan are largely responsible for the increase in business. Three of the five pictures offered in the downtown first run section were obliged to hold over into second week and the neighborhood theatres reported corresponding increases.

KOPPIN TO DOUBLE CHAIN

Henry Koppin, Detroit's latest "sensation" among theatre owners, announces that he expects to increase his chain from 30 to 75 before Jan. 1. Hardly a week passes without Koppin affixing a new house to his already large chain and in addition he is building several. During the past two weeks he has taken over two houses in Brightmoor, the Olympic on Michigan avenue and on September 16 takes over the two Lester Matt houses in Flint. Mr. Koppin has been actively interested in the theatre holding business only since last April.

BIDDING

Practically every film distributor in the city is anxious to land the opening picture at the new Michigan Theatre, which opens August 29. Several dozen pictures have been screened, but the selection has not yet been made.

ROWAN'S MOTHER DIES

Unable to stand the shock of losing her son, Mrs. R. J. Rowan, mother of the late "Bob" Rowan, former manager of Standard Film Service, passed away here a few days ago. Mrs. Rowan nursed her son through a year of illness and her death followed his in less than two months.

2,000-SEATER

Andrew Bozvi, who operates a theatre in Ecorse, Mich., has let contracts for a 2,000-seat theatre to be erected at Grand River avenue and Division street. The building will contain offices.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

HEARTS AND FISTS. (Federated Films). Star, John Bowers. A good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

F. B. O.

PRINCE OF PEP. Star, Richard Talmadge. Too much sameness in stories to make his shows a real success. He can do good stunts and his stuff would go where they want action. Tone, good. Special, no. Fair appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WHEN LOVE GROWS COLD. (6,500 feet). Star, Mrs. Valentino. Few said it was good. Others said rotten. No business at the box office. Lost money. Tone, fair. Special, no. Miners' town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

WHEN LOVE GROWS COLD. Star, Mrs. Rudolph Valentino. This picture is good of its type. It did not draw, and it only pleased about fifty per cent, due to the ridiculous dress and make-up of Mrs. Valentino. She needs a bob, marcelle, and a few real American dresses. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

First National

CLOTHES MAKE THE PIRATE. (8,000 feet). Star, Dorothy Gish. Accessories are extra good. It has a box office title. In fact, it is a picture that is easy to advertise. But after you get them in you may not please them with it. It is costume stuff. It is too long, and somehow it fails to make the grade. Some walked out on it and a good many said it was silly, not funny. Errol almost stole the lead in "Sally," but somehow this picture was not the right vehicle for him. Tone, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DARK ANGEL. (7,211 feet). Star, Ronold Coleman. A wonderful picture which attracted unusually good patrons for me. Playing it mighty late, but didn't seem to hurt. A splendid entertaining picture. Tone, good. Sunday, good. Special, yes. Great appeal. All classes city of 135,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. I canot recommend this one high enough. Colleen sure has got the stuff. It is our first of hers and boy, we sure do want more. She sure is some Western cowboy in her Western garb, and when it comes to feminine clothes I'll say she also knows how to show them off. Tone and appeal, good. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. A very fine special that will please you if you can get them in. Sunday and special, yes. Appeal, seventy-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

HEART OF A SIREN. Star cast. Just a motion picture, that's all. Nothing out of the ordinary about it. Tone, okay. Special, no. Bad appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HIS SUPREME MOMENT. (6,565 feet). Star cast. The scenes in technicolor are remarkably good. The picture as a whole is only fair. Tone, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. While this one went over very good for us, it was by no means as good as the first one of the Potash and Perlmutter pictures we played. If you buy it as a program picture, it will get you by for light comedy. Special, no. Fair appeal. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

I WANT MY MAN. (6,174 feet). Star, Milton Sills. A very good society drama that did a nice business and pleased those who saw it. Tone, okay. Special, no. Fair appear. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

JOANNA. (7,900 feet). Star, Dorothy MacKaill. A right good little picture. A little racy in spots, but it got over here without much trouble. However, it could have been vastly improved by making it a little more wholesome. The paper is good. The window cards are extra good. Not a special. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

KIKI. (5,275 feet). Star, Norma Talmadge. A very good picture, but not for Norma Talmadge. Too bad producers exposed Norma's knock knees (we are given to understand this was part of her characterization. Ed.) and spindle legs. These are stage secrets and should be kept silent. But what a wow Colleen Moore could have made of this picture. New York papers lead us to believe this was Norma's greatest picture, as far as she is concerned, it's her weakest. You can't kid the public. Business good. Not a picture to raise prices on. Sunday, no. Joe Desberger, Orpheum Theatre (1,000 seats), Quincy, Ill.

KNOCKOUT. (7,452 feet). Star, Milton Sills. Very good outdoor story. Splendid acting, lots of action. Tone and appeal, good. Sunday and special, yes. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KNOCKOUT. (7,452 feet). Star, Milton Sills. A real action picture. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

Fox

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. Okay. Tom, you are coming back with pictures. The first Mix picture of his type for a long time. It's not altogether a shoot 'em up Western, but they liked it. Miners' town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

FIGHTING BUCKAROO. (5 reels). Star, Buck Jones. This pleased them very much, especially when Buck rides the horse. Good for the fans. Tone, good. Sunday and special, no. Appeal, eighty per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

LAZYBONES. (7,234 feet). Star, Buck Jones. A very good picture for the right class. The snappy bunch will say no good. Buck and Miss Pitts certainly lived their parts. Tone, good. Sunday, yes. Special, no. Pretty good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A MAN FOUR SQUARE. (4,744 feet). Star, Buck Jones. Five reels of whizzing action, enough for one-half dozen Western fans. Did a good business on this, but how I flopped on "The Fighting Buckaroo." Tone and appeal, good. Sunday and special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MY OWN PAL. (6,068 feet). Star, Tom Mix. Return of Mix to good pictures. A couple more like this and he will resume his old place. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

THE OUTSIDER. Three days to poor business. Picture fair, but not well received. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

OVER THE HILL. Star, Mary Carr. This picture went so good that we have to play same again. We think that there is no better picture made. Special, yes. Town 800. Draw mixed type. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. With Mix and Zane Grey you have a combination that pleases the box office as well as your people. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town 3,800. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Pennsylvania.

ROAD TO GLORY. (5,600 feet). Star, May McAvoy. This picture was reviewed as not much, so I was surprised at the comments I received. To my town it was a good program. Tone, good. Sunday, yes. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RUSTLING FOR CUPID. Star, George O'Brien. A good western picture that did fair business for three days. City 35,000. Draw general type. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

SANDY. Star, Madge Bellamy. Some liked it, some said it was bad. This is the kind of pictures that make censorship, so why make them? We did a very satisfactory business on two-day run; we used it Sunday and Monday, but it is not a Sunday picture by a long run. Tone, shady. Fair appeal. No for Sunday. Special, yes. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

SANDY. (7,850 feet). My patrons did not care for this one. Town 2,500. Draw town

and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SANDY. (7,850 feet). Star, Madge Bellamy. Very good—every one praised this picture. The ending is a surprise which makes it good. Although Sandy dies at the end it does not spoil the picture. Tone, fine. Sunday or special, yes. Appeal, hundred per cent. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SHAMROCK HANDICAP. (5,685 feet). Star, Leslie Fenton. A good picture that didn't draw at all. Fox pictures are not so bad, but I can't make any money on them, despite heavy advertising. Tone, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THANK YOU. (4,900 feet). Star, George O'Brien. One of the best small town pictures I ever saw. Step on it, small town exhibitor. It will please all. Sunday or special, yes. Appeal, good. Town 2,500. Draw town and rural class. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Metro-Goldwyn

BARRIER. (6,484 feet). Star cast. Had lots of complaints on this picture, not being like the story and they were justified for it's only a mere hodge-podge of the original, drew fair the first night, but oh, what a flop the second. Joe Hewitt, Strand Theatre, Robinson, Illinois.

BLACKBIRD. (6,688 feet). Star, Lon Chaney. Chaney keeps more girls and women away than his pictures are worth with me, no matter how good, this picture is good of its kind, but somehow or other my people don't like the kind. Joe Hewitt, Strand Theatre, Robinson, Illinois.

EXCHANGE OF WIVES. (5,300 feet). Star, Eleanor Boardman. Ordinary program picture. Fair entertainment. Tone, fair. Sunday and special, no. Appeal, fifty per cent. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

EXQUISITE SINNER. Star, Conrad Nagle. A flop from the box office angle with no screen entertainment and a story that tells and teaches you nothing. Redeeming highlights, the rugged, manly pose of Nagle in a gypsy costume. That's all. Tone, okay. Sunday and special, no. General class city of 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

GREAT LOVE. Star, Viola Dana. For the love of Mike, leave it alone. A comedy with a few laughs, but not enough to get me. Tone, good. Sunday and special, no. Poor appeal. Farmer class town of 462. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Boys, grab on to this one. While we did very little business with it, we do not blame the picture. It has got enough to satisfy any audience and is sure to please anywhere. Tone and appeal, good. Special, yes. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

MONTE CARLO. (7 reels). Star, Lew Cody. A breezy farce comedy that kept my folks giggling continually. The kind of picture that shows you a good time and with Zasu Pitts, Sissy Fitzgerald, and Gertrude Olmstead as the three small town popularity contest winners, what more can be said? General class city of 500,000. Admission 10-20. Williams Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

OLD CLOTHES. (5,815 feet). Star, Jackie Coogan. A very good comedy. Audience enjoyed it. Excellent program picture. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

PARIS. (5,530 feet). Star, Charles Ray. A lot of bunk in this one. An underworld picture with Ray as the clowning American. Miss Crawford saved the picture. Two days to hardly anybody. Sunday and special, no. No appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROAD TO MANDALAY. (6,551 feet). Star,

GLORIA GREY

in the Associated Exhibitors' release, "The Hidden Way."

Lon Chaney. Lon Chaney as Singapore Joe with a make-up that makes your patrons wonder how it's done. As usual a hard-boiled story and Chaney dying in the end. Some patrons spoke as though his last picture, "The Blackbird," was a better picture. Played this in hot weather, so I didn't do a rushing business. Tone, good. Sunday and special, maybe. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TIME, THE COMEDIAN. (4,753 feet). Star cast. Just so much film that it is all. A flop; they will walk out on this one. A Mitchell, Dixie Theatre, Russellville, Kentucky.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. A crook character drama which Chaney is famous for. No business. Not the fault of the picture. Miners' town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

Paramount

ADVENTURE. (6,002 feet). Star, Pauline Starke. A good program picture. Not hardly a summer picture, but did a good business here. Tone, okay. Sunday and special, no. Appeal, sixty-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

COBRA. (6,895 feet). Star, Rudolph Valentino. The picture is only fair. Photography blurred. Not much to it. I am late in running it, in fact, I did not want to run it at all. Tone, no. Sunday and special, no. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

COBRA. (6,895 feet). Star, Rudolph Valentino "Cobra" had been roasted to me and I hadn't looked for much from this one, but to my surprise did a very good business and pleased the majority who saw it. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 135,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. A World War picture, but the six-sheet fooled the majority. When Paramount will change idea for the posters. Tone, good. Miners town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

CROWN OF LIES. (5,020 feet). Star, Pola Negri. Here's a young lady that doesn't attract in my town at all. Ran this picture on a prize night and got them in that way. Tone, good. Sunday, yes. Not a special, not much appeal R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MEN AND WOMEN. (6,232 feet). Star, Richard Dix. Very good picture; a different picture. Every theatre should play it—it's great and will please any audience. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre, (300 seats), Loyalton, South Dakota.

MOANA. (6,133 feet). This is a travelogue but extremely interesting and entertaining. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 3,800. Draw general type. Admission 10-25. Krieghbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. Very poor picture considering that Meighan was the star. What honors one could get from so poor a picture goes to Paul Kelly. Tone, okay. Sunday, okay. Special, no. Appeal, poor. Town 3,800. Draw general type. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. A good picture. Good tone and appeal. Yes for Sunday, no as special. Draw widely scattered merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. Okeh. Pleased patrons. Tone, okay. Sunday, yes. Special, no. Appeal, yes. Town 9,000. Draw average type. Admission 10-20. Jos. S. Rapalus, Majestic Theatre, (800 seats), Easthampton, Massachusetts

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. This is a fair picture. Had a small crowd but Griffith had them all in good humor. Bad roads and weather against me on this one. Tone, good. Sunday or special, no. Appeal, eighty-five per cent. R. P. Mollohan, Grantsville Theatre, (250 seats), Grantsville, West Virginia.

PONY EXPRESS. (9,929 feet). Stars, Betty Compson, Ernest Torrence. A good picture of the western type. Picture fans are, however, becoming satiated with the so-called Big Westerns and it is difficult to get them in, especially at the advanced prices we have to charge. Tone O. K. General appeal. No for Sunday, yes as special. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall, (250 seats), Grand Gorge, New York.

RAINMAKER. (6,055 feet). Good picture, but rental too high for the small community. Good tone and appeal. Yes for Sunday and special. Draw widely scattered merchant-farming classes, town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

RUNAWAY. (6,218 feet) Star, Clara Bow. Miss Bow was the runaway in this. Kids disappointed. Adults didn't kick, so it wasn't so bad at that. Tone, good. Sunday, yes. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TOP OF THE WORLD. (7,167 feet). Stars, Nilsson-Kirkwood. Opinion of the patrons divided in regard to merits of this production. Patronage poor. Did not see the picture myself. Fair tone. No for Sunday. Draw rural class, town 300. Admission 15-30, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. It is a knockout. People said it is the best picture of the year, bar none, and I believe it. Dix sure was good. Tone, good. Sunday, no. Special, yes. Appeal, ninety per cent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

VANISHING AMERICAN. (10,062 feet). Stars, Lois Wilson, Noah Beery. Wonderful picture. Much better than "North of 36" or "Covered Wagon" but did not do the business equal to "The Wagon." Advertise it big and the picture will back you up. Good tone and appeal. Yes for Sunday and special. Draw small town and country class, town 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

WET PAINT. (6 reels). Star, Raymond

Griffith. Griffith as a drunk—no good for you Ray. May be liked by Ray admirers but not spoken well of here. Flopped. Tone, fair. Sunday or special, no. Appeal, not much. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WAGES OF VIRTUE. (7,063 feet). Star, Gloria Swanson. Another one of those foreign pictures that are absolutely no good to me here. Where Swanson is liked you might break even. Tone, none. Sunday or special, no. Appeal, seventy per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre, (400 seats), Hughesville, Pennsylvania.

Producers Dist. Corp.

FIFTH AVENUE. (5,500 feet). Star, Marguerite de la Motte. A very pleasing program picture. Tone, okay. Sunday or special, no. Appeal, good. Town 3,800. Draw general type. Admission 10-25. Kreighbaum Bros. Char-Bell Theatre (800 seats), Rochester, Indiana.

MAN FROM RED GULCH. Star, Harry Carey. A cheap Western and believe me it is cheap. Not a real good stunt in it and a man smoking tailor made cigarettes, they seemed to be Camels in the days of '49. Saddles were also modern. Tone, okay. Special, no. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

RED DICE. (7,257 feet). Star cast. Very good picture. E. C. Accola, Prairie Du Sac, Wisconsin.

RED DICE. (7,257 feet). Star cast. Excellent. Lumina Theatre, Wrightsville Beach, Wilmington, North Carolina.

STEEL PREFERRED. Star cast. Good picture. Title not appropriate. Pleased everybody. Orpheum Theatre, Lansing, Michigan.

THE UNKNOWN SOLDIER. (7,579 feet). Star cast. This is a wonderful picture. Very appealing and the war scenes great. The acting of Charles Emmett Mack and Marguerite de la Motte is unusually good. Will give perfect satisfaction to all. J. F. White, Jr., Capitol Theatre, Asheboro, North Carolina.

THE VOLGA BOATMAN. (10,660 feet). Star, William Boyd. Many exhibitors of late have asked me "what's wrong with business?" My answer is that at this particular season we have no "real" box office attractions to offer, and after playing and seeing this picture I am more firmly convinced than ever that if the distributors would give us a few "real" attractions to combat the hot season, tent shows, carnivals, bathing beaches, etc., then we might not hear such a howl of "losing money"; oh, yes, I was reporting my results on "Volga Boatman." Well I worked hard to bring them in for the opening, and figured the first night crowd would do the rest for me, which it did, even with a Chatauqua against me. The picture is a gem and I could hug (if he were a woman) Cecil De Mille for this God-send, for it's one of the best of the entire season's output and that's no bologna. Joe Hewitt, Strand Theatre, Robinson, Illinois.

WILD OATS LANE. (6,900 feet). Star cast. Highly praised by majority. Appleton Theatre, Appleton, Wisconsin.

WILD OATS LANE. (6,900 feet). Star, Viola Dana. A very good program of the underworld with a priest, who carries the story delightfully to the end. With a good two reel comedy and a news it will make a satisfactory program. Tone, fair. Sunday and special, no. Appeal seventy per cent. General class city of 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

United Artists

AMERICA. Star cast. Old, but good. Did not make any money. Not the fault of the picture. Should please everyone. Special, yes.

RENEE ADOREE

has been so fine in her "La Boheme" and "The Big Parade" parts that it is no wonder Metro-Goldwyn-Mayer gave her a fine role in "Blarney" and in the forthcoming Cosmopolitan production, "The Flaming Forest."

Miners town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

THE BAT. Star cast. Very good. It will keep them guessing all the time and the ending is different. It's okay and if you step on it it will make you money. Sunday, no. Special, yes. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Universal

COHENS AND THE KELLYS. (7,774 feet). Star, George Sidney. Lordy! what a picture, funniest yet. They are all laughing yet; don't be afraid boys, step on it hard and clean up for once. Tone, good. Sunday, no. Special, sure. Appeal, one hundred per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

COHENS AND THE KELLYS. (7,774 feet). Star cast A one hundred per cent. laugh picture. Pleased everyone. Did a nice business. Cast great. Easy to advertise. People talk about it and send their friends. Title good. Tone, okay. Sunday, okay. Special, okay. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

COMBAT. Star, House Peters. Good picture of its kind. Tone, fair. Sunday and special, no. Appeal, fifty per cent. Fifty per cent. Spanish and fifty per cent. American. Admission 10-20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

COMBAT. (6,714 feet). Star, House Peters. A whoop 'em up lumber camp melodrama containing love, humor, fights thrills, forest fires and everything should satisfy almost any audience. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class city of 500,000. Admission 10-20. William Silliman's Murray Theatre (740 seats), Wisconsin.

LET 'ER BUCK. Star, Hoot Gibson. Okay and a good drawer. Tone, good. Special, no. Appeal, seventy-five per cent. Farmers and small town class, town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MEASURE OF A MAN. Star, William Desmond. This picture was well liked here. A bit old, but a good program picture. If you can get a good print and if they like outdoor pictures this should go any place. Tone and appeal, good. Not a special. Small town class and farmers town of 600. Admission 10-25-30-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PHANTOM BULLET. (5,820 feet). Star, Hoot Gibson. A good picture that didn't draw like "Chip of the Flying U." Hoot certainly is getting to be a real comedian. The more he makes them laugh the better they like him. This is a good one to boost. Tone, good. Sunday and special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROLLING HOME. (6,831 feet). Star, Reginald Denny. Just fine. Don't have to use your brains a bit. Just lean back and laugh. Everybody pleased. Tone, good. Sunday and special, no. One hundred percent. appeal. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

WATCH YOUR WIFE. Star, Virginia Valli. Fair comedy. The sooner they get away from this class of picture the better off we will all be. Tone, poor. Sunday and special, no. Appeal, fifty per cent. Fifty per cent Spanish and fifty per cent. American. Admission 10-20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. Fair but not as good as some others of this star, but not bad at that. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

Warner Bros.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-tin-Tin (dog). Okay in every way. Sure a wonderful dog. The appeal was strong. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Mixed class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

SEA BEAST. (9,975 feet). Star, John Barrymore. Heavy sea drama of the whaling days which impressively shows the versatile talent of John Barrymore, first as a devil-may-care handsome young whaler, second as a one-legged disreputable skipper of a windjammer. Splendid acting. Thrilling situations, amusing comedy make it a really good picture worth seeing. Tone, good. Sunday and special, yes. Appeal, ninety per cent. General class city of 500,000. Admission 10-20. Williams Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WIFE WHO WASN'T WANTED. (6,858 ft.). Star, Irene Rich. Very good entertainment. Well liked. Fair crowd. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

Independents

PLASTIC AGE. Star, Clara Bow. A splendid picturization of the popular book. Interesting from start to finish and is doing a splendid business. Particularly suitable for college towns. Tone and appeal, good. Sunday, yes. Not a special. All classes city of 135,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

SECRET SPRING. Star cast. A foreign picture, but not bad. A good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

6,940 Feet

"The Duchess of Buffalo"—First National

Constance Talmadge Is a Dashing Dancer in Hungarian Story With Vivid Russian Locale

Comedy Drama

PRETTY soon American dancers in Russia or the Balkans are going to be thicker than girl swimmers in the English channel. To "The Merry Widow" and "The Midnight Sun" add Constance Talmadge in "The Duchess of Buffalo," a play based on the Hungarian comedy by Brody and Martos and originally known as "Sybil."

You might add that Connie is sitting right in a row with the others, for as Marian Duncan she has precisely the sort of role in which she has achieved her greatest success, the smart, sophisticated damsel who knows her way about.

She comes to dance at the Russian capital and she wins the love of Lt. Orloff, of the Guards. She also wins the favorable attention of the Grand Duke Gregory. And it is to Gregory that Orloff must apply for permission to marry!

Having just sent a magnificent brooch to the dancer, Gregory is in no mood to lose out on his investment by letting Orloff marry, so he orders him to close arrest and goes to keep the tryst.

Reviewed by Epes W. Sargent

CAST:

Marian Duncan	Constance Talmadge
Lieutenant Vladimir Orloff	Tullio Carminati
Grand Duke Gregory Alexandrovich,	Edw. Martindel
Grand Duchess Olga Petrovna	Rose Dione
Hotel Manager	Chester Conklin
Commandant	Lawrence Grant
Maid	Martha Franklin
Adjutant	Jean De Briac

From the play by Max Broody and Franz Martos.
Scenario by Hans Kraly.
Directed by Sidney Franklin.

Marian goes to the suburbs for a rest. Gregory follows. His Duchess follows him, and Orloff breaks arrest to follow his love. The young couple are mistaken for the Duchess and her aide and given the rooms assigned royalty. Gregory, seeking to profit by the situation points out that the "Duchess" cannot very well throw him out of her apartments, and she has to humor him while her heart is torn with fears for Orloff. The arrival of the Duchess makes Gregory very glad to have the lieutenant for an alibi and the picture ends with a wedding.

As the girl Miss Talmadge has lost none of her vivacity and charm. It is one of the best things she has done in a long time, and she keeps things moving at a furious pace. The scenario has been done to give her most of the opportunity, and she develops the situations to the last note. Sometimes the action is almost over developed, but in general the direction is excellent.

Tullio Carminati, as the sweetheart, is a dashing and romantic figure. He is going to become a favorite lead, for he can act as well as look interesting. Edwin Martindell is a capital foil as the fatuous Grand Duke and Rose Dionne contributes in a minor way to the fun when she has the chance. Chester Conklin has a fine character bit as the keeper of a suburban hotel entirely overwhelmed by the sudden influx of royalty.

This picture should get the laughs all along the line. It's a fine little farce, spiritedly played.

4,460 Feet

"The Bonanza Buckaroo"—Asso. Exhibs.

Buffalo Bill, Jr., Stars in Rapid Western That Carries Wide Vein of Comedy Relief

Western Comedy Melodrama

WESTERNS possessed of broad comedy veins have the completely serious melodramas of this location backed into a far corner of the map. There is nothing like a laugh to offset a hard ride or a shooting match. "The Bonanza Buckaroo" is heavily accented on its comedy side. It shows up particularly well. As "audience" material it leaves little to be desired for this type of entertainment.

Buffalo Bill, Jr., is the star. The plot consists of his struggle to stake out a claim between two established mines. He has to combat the villain but, with his pal, eventually wins out. Then he sells the strip to the father of the girl and so convinces this gentleman of his business ability.

Reviewed by Peter Milne

CAST:

Bill Merritt	Buffalo Bill, Jr.
Chewin' Charlie	Harry Todd
Cleo Gordon	Judy King
Mr. Andrew Gordon	Lafe McKee
Mrs. Andrew Gordon	Winifred Landis
Carney	Al Taylor
Fraction Jack	Charles Whitaker
Spike	Dutch Maley
The Maid	Erily Barrye
The Sheriff	Bill Ryno

By Barr Cross.
Scenario by Betty Burbridge.
Directed by Richard Thorpe.

Most of the comedy is centered in the person of Harry Todd as the hero's pal. Todd, by the way, seems to be making quite a name for himself as the comedy relief of westerns. Herein he accompanies the hero on a visit to the home of the heroine. His efforts to adapt himself to the more or less formal customs maintained by the heroine and her family constitute an effective vein of low comedy. He tells shady stories to his hostess and swallows his tobacco. The humor is of that stripe but it has been handled with good sense.

All in all "The Bonanza Buckaroo," by its meritorious quality, lifts the standard of the Buffalo Bill, Jr., series considerably.

5,340 Feet

"The College Boob"—F. B. O.

Lefty Flynn in Genuine Comedy-Drama of College Life and Gridiron Thrills

Comedy Drama

IT is a long stride for Lefty Flynn to negotiate back to his bright college years when his name was well featured on the sporting pages. He negotiates it in "The College Boob" and, despite the fact that he is past undergraduate in appearance, the picture comes forth as one of the brightest and altogether the most sustaining having to do with the king of college sports—football.

The big kick in the film is the football game. Baldwin meets her rival on the gridiron and Aloysius Appleby, the star player of the college, refuses to play because his aunt and uncle consider the sport immoral and have told him to quit playing or quit college. But the straight-laced relatives, after watching the first half of the game, become infected with the college spirit. So in goes Appleby for the last half to perform the rather gigantic task of making three touchdowns and kicking as many goals.

Reviewed by Peter Milne

CAST:

Aloysius Appleby	Lefty Flynn
Angela Boothby	Jean Arthur
Horatio Winston, Jr.	Jimmy Anderson
Shorty Buzelle	Bob Bradbury
Smacky McNeil	Cecil Ogden
Aunt Polly	Miss Walbert
Uncle Lish	Will Mallen
Whitewings Washington	Raymond Turner

By Jack Hastings.
Scenario by Gerald C. Duffy.
Directed by Harry Garson.

This sequence of the film has been fashioned just about as expertly as possible. It has suspense and thrills galore. The scenes on the gridiron possess an authority that is often lacking in pictures of this type. To describe them as "rousing" seems proper. The entire film is of that type. In fact, "The College Boob" ought to be a knockout in all theatres. F. B. O. has made another picture for the big ones as well as the little ones.

Opposite the star is Jean Arthur, who actually looks the part of the belle of the college proms. She is unusually pretty and appealing.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

John L. Hawkinson, producer of Grantland Rice "Sportlights," is an ardent sportsman. He has just returned to the East, from California.

Western Premiere Of "The Vision"

"The Vision," initial Romance production in Technicolor, released by Educational Film Exchanges, Inc., appeared on the same program with "So This Is Paris" at the premiere of this comedy-drama by Ernst Lubitsch at the Forum Theatre, Los Angeles, the latter part of July.

The program was extensively advertised and "The Vision" was featured prominently. It was described in "ad copy" as "the most beautiful color picture ever made" and as "a masterwork in color photography" and received considerable advance newspaper publicity.

Newspaper critics gave "The Vision" flattering notices and criticisms.

Gus Solomon in South

Gus Solomon, Assistant Sales Manager of Red Seal Pictures, is in Atlanta, Ga., preparatory to making an extended tour of the South.

Al St. John and Virginia Vance, in a scene in the Educational-Mermaid Comedy, "Hold Your Hat."

"U" Comedy Releases For August

"Buster Helps Dad," a new Buster Brown Comedy, heads the list of strong Stern Brothers two-reel releases for the month of August. It is the twelfth Buster Brown comedy released and is the final picture of the first series of Buster Brown Comedies. Thus it is the last Buster Brown comedy to be released on the regular Stern Brothers schedule, the Buster Brown Comedies having been re-rated as Universal Junior Jewels for the coming year, with added production values and increased marketing status.

"Buster Helps Dad" was directed by Gus Meins, the man who has made most of the successful Buster comedies and who is now turning out the exceptional "Newlyweds and Their Baby" series. He also will do the forthcoming Junior Jewel Buster two-reelers. All of the Buster Brown Comedies use the dog comedian, Pete, as Tige, Arthur Trimble as Buster and little Doreen Turner as Mary Jane.

The new Wanda Wiley comedy to be released by the Stern Brothers for August is "Mixed Brides." It was directed by Jess Robbins, maker of many popular Wanda Wiley comedies, and has Al Ford as the leading man. Starting in the country and ending up in the speeding traffic of the city, the plot gives Miss Wiley ample opportunity for her dare-devil recklessness and comedy characterizations. A motorcycle marriage and an auto smash-up are high-lights in the love and adventures of the two young people of the picture. It is one of the best Wanda Wiley pictures to date, it is said, and is regarded as a fitting wind-up for her current season's product.

"Wait a Bit," the Edna Marian-Earl McCarthy two-reeler being released by the Stern Brothers this month, is a breezy comedy of young love and parental obstacles. Earl has to undertake many subterfuges in order to gain admittance to his sweetheart's home. Mix-ups follow each other rapidly and the comedy is well gagged. Francis Corby directed it.

"Her Ambition," the final Stern Brothers release of the 1925-1926 film year, is a two-reeler directed by Charles Lamont, with Bartine Burkett and Al Alt in the leading roles. Art Rowlands and Dorothy Vernon also are principals. It is a near-burlesque on the old style melodrama, with Bartine playing the innocent country lass enamored by the city slicker. Al Alt is the country bumpkin who trails them to the city and rescues her from the wiles of the deceiver. The comedy has been well received by reviewers and by the public where it has been shown pre-release.

Fox Short Feature Releases

Special exploitation will be given the new Fox Animal Comedies, which are designed to be of appeal to young and old, and which will have their debut with "Jerry the Giant," featuring Jerry Madden, age three, on Aug. 22. One method to be employed is animal cut-outs, some life-like size, for the theatre lobbies.

This comedy will be first release of the 52 comedies in short subjects that the Fox company will make for the 1926-27 season. Little Madden did so well with Pal, the wonder dog; an elephant, a jackass, a goose and other animals that he "stole" the picture, and the title was changed.

The next comedy release will be "The Swimming Instructor," a Van Bibber, in which Earle Foxe and Florence Gilbert, again in the leads. This picture will be released on Aug. 29.

Ethel Sykes and Frank Butler are co-featured in the first of the O. Henry Series, "The Complete Life," which will go to exhibitors on Sept. 5.

Allan Forrest makes his debut in a Fox picture on Sept. 12 in "Easy Payments," first of the new "Married Life of Helen and Warren" series, with Kathryn Perry playing her customary role as the wife, Helen.

"It's a Pipe," with George Harris and Barbara Luddy, is the first Imperial booked for release. It will be shown on Aug. 22.

The second of the Imperials, "Hello Lafayette," featuring Ernie Shields and Jean Arthur, will be sent out to the theatres on Sept. 5.

Special lobby frames to keep the Mack Sennett bathing beauties before your patrons has been found a splendid theatre aid for the hot summer days.

Mack Sennett has presented a diamond belt buckle, valued at $3,500, to Delmar ("Del") Lord, director of many "100% comedies," for Pathe release.

UFA's 'Jewels of Venus' At N. Y. Capitol

"Jewels of Venus," first of the UFA educational short subjects to be presented in this country, was at the Capitol, in New York City, last week. A series of twelve unusual short subjects, made in various parts of the world, will follow. In all, UFA has more than eighty of these fascinating little features for release in America. Included in this group are "Heavenly Bodies," an astronomy film; "Game Hunting in Abyssinia" and "Wonders of the Blue Gulf of Naples."

Singer in West

Julius Singer, head of Universals' short feature department in the home office in New York City, is visiting Universal City, Cal., looking over his 1926-27 line-up.

When Neal Duffy, owner of the Elite, Appleton, Wis. (seated, center), visited Stern Bros. Comedy Studios in Hollywood, he was greeted by Stern Bros. stars.

In this symphony in black, the charming girl is Eleanor Black, one of the beauties in Mack Sennett-Pathe comedies.

Pathe Releases Week of Aug. 22

Pathe offers large variety of screen entertainment on the short feature program announced for week of August 22nd, as follows: "Smith's Vacation," a Mack Sennett two-reel comedy with Ruth Hiatt and Raymond McKee; "Crazy Like a Fox," a Hal Roach two-reel comedy with Charley Chase; "Songs of France," one of the Famous Melody Series with Peggy Chaw; "The Spirit of Play," a Grantland Rice Sportlight; "Ring Up the Curtain," a Harold Lloyd single-reel comedy reissue; Chapter 8 of the Pathe-serial, "Snowed In"; Pathe Review Number 34; "Scrambled Eggs," one of Aesop's Film Fables; Topics of the Day Number 34 and issues Numbers 70 and 71 of Pathe News.

Eddie Baker Is Co-Directing

Eddie Baker, who cracks the whip as assistant director and during his spare moments plays "heavies," is co-directing with Walter Graham on the Christie comedy, "Uppercuts," starring Jack Duffy. It will be a prize fight comedy with Duffy and Bill Irving being on the receiving end of many of the wallops.

Neal Burns, Edna Marion, Natalie Joyce and William Irving in the Educational-Christie Comedy, "The Daffy Dill."

Cast of Roach's "Two-Time Mamma"

"Two-Time Mama," Hal Roach's forthcoming short feature Pathe comedy, is provided with sufficient stellar attraction in Glenn Tyron, but the cast includes several other screen celebrities including Vivien Oakland, Tyler Brooke and Gale Henry, whose ability is on a level with dramatic feature artists.

Tyler Brooke, known familiarly in filmland as "Bowler" Brooke, has been known for years on the New York stage as one of its best dressed leading men. He left "Wildflower" in New York to play in the Number One Company of "No, No, Nanette," and in Los Angeles was seen by Hal Roach and signed on a long term contract at one of the best figures ever paid a newcomer to the screen. He has played in the year past in approximately fifteen Hal Roach comedies.

Vivien Oakland likewise was popular on the stage before she entered pictures. As the fascinating feminine half of the vaudeville team of "Murray and Oakland"—a marital team in private life also with John T. Murray in the masculine half of the partnership—she gained a wide following on the Orpheum and other circuits, and also in several New York stage productions.

Two other players in "Two-Time Mama" deserve notice. Anita Garvin, former Follies beauty, played in "Raggedy Rose" with Mabel Normand, "Should Husbands Pay?" with Jimmy Finlayson and other Roach-Pathe comedy featurettes.

Gale Henry, for years a popular comedienne, needs no introduction to audiences who have been seeing pictures for the past seven or eight years.

Directed by Fred Guiol under the supervision of F. Richard Jones, one of the screen's best known authorities on comedy, "Two-Time Mama," represents a new high level of "feature standards" in the comedy field.

HOT WEATHER SUGGESTIONS

Anne Cornwall (left) and Vera Steadman; Christie-Educational comediennes, defy these here "dog days."

Quimby Selling Fox "Shorts"

A six weeks business tour around the country in the interests of boosting sales personally and telling his lieutenants points of appeal to put before exhibitors, will be finished this week when Fred C. Quimby, Fox Films short subject sales manager, arrives back in his New York headquarters.

A long series of first run propositions were put through by the local exchange managers with the assistance of Mr. Quimby in sixteen key cities. These embrace the following cities and adjacent territories:

Washington, Philadelphia, Boston, Buffalo, Cleveland, Detroit, Omaha, Salt Lake, Cincinnati, Indianapolis, Chicago, Milwaukee, Kansas City, St. Louis, Denver and Seattle.

He met James R. Grainger, Fox Films general sales manager in Seattle, and in Minneapolis where they closed with the Finkelstein and Ruben circuit. Mr. Grainger was traveling at the same time in the interest of the big Fox features.

Mr. Quimby reports the selling results of his trip as among the most successful he ever obtained.

Young Jack Duffy, who plays old men's roles, is signing a featured role contract with Al Christie, who releases through Educational.

Mack Sennett Gives Young A Chance

Joe Young, who plays the juvenile comic in "Dangerous Curves Behind," and other Pathe-comedies is not a newcomer to Sennett films. But his face is new to comedy fans, for Joe seldom has been seen as his real self. He is a clever makeup artist, and appears in nearly every Sennett comedy released by Pathe, in the guise of an old sheriff, country postman or other eccentric character.

Mack Sennett decided to give Joe Young a chance in his own character and cast him for the juvenile lead in "Dangerous Curves Behind," with Ruth Taylor in the feminine lead.

Eddie Cline, into whose hands the newcomers usually fall, directed "Dangerous Curves Behind," and others in the cast include William McCall, Jack Copper and Andy Clyde.

Ko-Ko At Capitol

Max Fleischer's "Ko-Ko," will appear with his famous quartette in a Song Car-Tune at the Capitol, New York City, the week beginning August 15. The song is entitled "By the Light of the Silvery Moon" and will have the full Capitol Symphony orchestra accompaniment during the De Lux performances.

Harold Lloyd, in "Bumping Into Broadway," a Pathe re-issue, is very busy removing 7 cents from a toy bank.

Mary Ann Jackson, the wonder baby in "The Smith Family" Series, featuring Raymond McKee and Ruth Hiatt, is seen here all blacked up in "Smith's Vacation," a Pathe Release.

Sid Saylor in "Why George"

"Why George," the first of the new Stern Brothers series of two-reelers based on the famous George McManus cartoon strips, "Let George Do It," had its Broadway premiere last week in the Colony Theatre and was a decided hit with New York picture-goers. The star Sid Saylor plays a triple role, including a short bit as the father of twins, and later as the twins, one a meek book-worm and the other a promising young prize fighter.

Futter Returns From Europe

Walter Futter, producer of the "Curiosities" series for Educational, arrived in New York last week on the President Roosevelt after a six-week picture taking expedition to Europe. Mr. Futter visited Berlin, Paris, Vienna, Brussels, London and other European cities, obtaining thousands of feet of unusual scenes, action pictures and "shots" to be used in future releases in "Curiosities."

Johnny Arthur, Educational-Tuxedo comedy star, frolics all the way through his current funny picture, "Open House."

Big Sets For Educational Comedies

That Jack White is making good his prediction that "every comedy will be a feature production," which he made at the beginning of the season, can be plainly seen after a glance at the sets used in the comedies made or in production at the Educational Studios.

Most striking of these is the replica of the after-part of a pirate ship of the seventeenth century. This set is complete in every detail and represents one of the most unique pieces of construction work ever erected for two-reel comedy purposes. The comedy, which will present Franklin Pangborn in his initial screen appearance, has been completed and now is in the cutting room.

A South American street scene with several pretentious homes in the background was used by Stephen Roberts in the production of the initial Mermaid Comedy featuring Al St. John.

A California type bungalow, to be wrecked in the second Lloyd Hamilton Comedy of 1926-27, is being finished while Lloyd does the interiors of his current production under Norman Taurog.

Sets representing the interior of the lobby of a country hotel, as well as the lobby and interior of an expensive Park avenue apartment in New York, are features of Johnny Arthur's current Tuxedo Comedy, only recently completed under the direction of Norman Taurog.

A circus background will be used in the Mermaid Comedy which Al St. John is starting, and a "big top" has been erected on a corner of the studio grounds.

A big aggregation of animals will be used in this picture, including lions, tigers, leopards and elephants. A unique addition to the list of four-footed actors will be the appearance of a baby elephant nine months old.

Fleischer Has New Series Ready

Max Fleischer, president of Red Seal Pictures Corporation, has put his okay on a new series of 13 releases to be known as "The Film Reporter." The first of the series will be ready for general release next month. The issues are one reelers, prepared and edited by Herb. Fogel.

With a laugh in every subtitle, the subject matter of "The Film Reporter" deals entirely with the doings of the screen and sports celebrities, flashing upon the silver screen little intimate shots of the big timers.

The first series has shots of Mayor Walker, Renee Adoree, The Trackless Train, Reginald Denny, Billie Dove, George Jessel, Adolphe Menjou and Will H. Hays, among others.

Artclass and Renown Contract

Louis Weiss and M. H. Hoffman of Renown Pictures, Inc., have signed contracts whereby all Artclass Short subjects will be distributed through Renown Exchanges in the territories covered by Northern Illinois, Indiana and upper New York State.

Another sale of these series of comedies and novelties is that made to Tom Leonard, of St. Louis, who has established a company to be known as Artclass Short Subject Exchange, through which he will distribute "Winnie Winkle," "Hairbreadth Harry," "Izzie and Lizzie," Snub Pollard in "Radio Personalities," "Guess Who," "Scandal of America," "Screen Star Sports" and "Popular Song Parodies" in the territory covered by Eastern Missouri and Southern Illinois

Fox Varieties Ready August 22

The first of the new Fox Varieties, visual voyages on the silver-sheet to the out of the way and interesting places over the world, will go to exhibitors on August 22, when "Down to Damascus" will be shown. The early releases include "Riches of the Earth," "Around the World in Ten Minutes," "The Great Lakes," "Austrian Alps," and "Colorado." Around the World in Ten Minutes" took five cameramen a year to make. There will be 26 releases in all.

Mexican Pictures From International

The first motion pictures of the great religious crisis in Mexico are contained in the current issue, No. 64, of International Newsreel, and were shown last Friday night as a pre-release, at leading theatres on Broadway. For the first time the public is afforded the opportunity of seeing conditions as they actually exist in Mexico. International Newsreel sent its own staff cameramen into Mexico several weeks ago.

Dorothy Phillips (left) and Ethel Clayton, famous big feature stars, are seen here in the Fifth Episode of Pathe's "Bar-C Mystery" serial, starring Miss Phillips.

"Sportlights" Timely For Hot Weather

With the outdoor season at its height and the people of every age and class turning to recreation and relaxation, there is no more timely and entertaining subject now being offered exhibitors than the Grantland Rice Sportlights, distributed by Pathe Exchange, Inc.

In the latest numbers for the summer release there is a variety of entertainment, with plenty of outdoor action, which includes shots of the leading stars of sportdom, nature scenes with animal life, sports enjoyed by youngsters in cities, and the historic backgrounds of some of the more prominent pastimes.

"Amidst the Millions" portrays the new frontier of sport, the recreation grounds in great cities.

"Ball and Bat" is a Sportlight in which Vincent Richards, Devereaux Milburn, Glenna Collett and Jess Sweetser are included in the list of stars.

"The Spirit of Play" is a subject that takes up the first lure of life—fun. It is given over entirely to play in the animal kingdom.

Anne Cornwall's Lead

Jimmie Harrison, veteran Christie leading man of some seasons ago, has returned to the studios and will play opposite Anne Cornwall in the first Educational-Christie Comedy in which he is featured during the new season.

Charley Chase (center), Pathe comedy star, is at his best in "Crazy Like a Fox," his current Pathe Release.

Reviews of Little Pictures with a Big Punch

"Crazy Like a Fox"

(Pathe—Two Reels)

Charley Chase, supported by Martha Sleeper, in a well constructed and highly amusing offering. Having met the girl of his heart at the railroad station Charley proceeds to act the lunatic when visiting his father's old friend who wants him to marry his daughter. The daughter turns out to be the girl at the station. The film contains such uproariously undignified moments as Charley pushing the governor of the state into a fountain. Sidesplitting is a good word for this.—**Peter Milne.**

"Don't Be a Dummy"

(Universal—One Reel)

Comedy that strains considerably for laughs, but mildly amuses. The college freshman, jealous of his girl's flirtations, acquires a dummy model and, behind the window shades and on the front porch, goes through some motions that brings the real young lady to her senses. Arthur Lake and Elsie Tarron are featured.—**Peter Milne.**

"It's All Over Now"

(Universal—One Reel)

IN THIS COMEDY, Neely Edwards appears as a chap who gets in bad over a board bill and has his clothes taken away. Escaping in a bathrobe he is mistaken for a prize fighter and forced into the ring, when he licks the champion by putting pepper in his glove.—**C. S. Sewell.**

"The Shoot 'Em Up Kid"

(Universal—Two Reels)

A rapid - fire comedy - drama, directed by Hoot Gibson with Fred Gilman featured. The comedy results from mixed letters, one to an employment agency, the other to a matrimonial service. The suspense centers on the robbing of the stage. Both old, but very useful pictorial ingredients. There is fast riding and a rescue of the heroine from the runaway stage. Nothing original, but compact and sustaining.—**Peter Milne.**

"Wait a Bit"

(Universal—Two Reels)

EARL MACK is featured in this Century Comedy supported by Edna Marian. They meet and Earl falls desperately in love, but Edna's father prefers a duke. Earl disguises as the father's long lost brother who, of course, appears on the scene. There follows a series of farcical situations with continual mix-ups between the real and the fake uncle, which are good for several laughs. The action is fast and there is some good slapstick and chase stuff.—**C. S. Sewell.**

Pathe Review No. 24

(Pathe—One Reel)

Interesting scenes of Hagenlacher's prize billiard shots, views of Brown College in color and more chronicles of the Lost Empire of Africa, from the film library of Count De Prorok, make up this reel.—**Peter Milne.**

"Shivering Spooks"

(Pathe—Two Reels)

This is an "Our Gang" comedy directed for Hal Roach by Robert McGowan. It's great fun. The children break in on a spiritualistic seance, dispersing it, and the fake spiritualists take their revenge by scaring the kids half to death with their devices. There are eerie ghosts and ambulatory tables and wierd noises. The kids are saved when the cops came.—**Sumner Smith.**

"Back Fire"

(F. B. O.—Two Reels)

Fatty Alexander, Fat Karr and Kewpie Ross, F. B. O.'s "ton of fun," are featured in these two reels which are built on the principle that to fall down is funny. It is good knockabout stuff and features a "kid costume" party where the fun waxes riotous.

Lois Boyd, shown in the accompanying photograph, is most decorated in her abbreviated kid costume and adds considerable fun of a lighter type to the heavily weighted film.—**Peter Milne.**

Pathe Review No. 32

(Pathe—One Reel)

AN INTENSELY interesting magazine reel, showing "The Overland Ferry," a German substitute for canal locks; Pathecolor views of the University of Pennsylvania, and "Scrambling About the Alps," old and new ways of mountain climbing. There is one wonderful scene of clouds and snow-clad peaks.—**Sumner Smith.**

"Don't Shoot"

(Universal—Two Reels)

A western, in which Jack Mower as a deputy by shielding his boss because of a killing loses his sweetheart who hates bloodshed and falls into the hands of the dead man's brother who is bent on vengeance. The sheriff tells the real facts in time to save the hero and the gang are captured. Up to the average, with plenty of action of the usual type. Fay Wray, pictured here, is excellent as the girl.—**C. S. Sewell.**

"Dough Boys"

(Pathe—One Reel)

This is a Terry cartoon. Farmer Al, the cat and the mice together run a lunchroom. The dough Farmer Al is mixing explodes, sending Farmer and Cat through the roof. Returning to earth, they throw dough at each other. Some hits Officer Oscar and there is a chase.—**Sumner Smith.**

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

LIVE COWARDS. (Educational-St. John). Didn't see this comedy, but from reports I gather it was the best comedy even seen at our place of business. It does a fellow good to have a patron enthuse over a comedy, for then I felt that I was justified in advertising "Live Cowards" as worth the full price of admission. Tone O. K. General appeal. Yes for Sunday. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

LUCK OF THE FOOLISH. Pathe 2 Reel Comedy). This is not much better than Smithy. You couldn't get the kids to laugh. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre, (400 seats), Hughesville, Pennsylvania.

SUNDAY CALM. (Pathe Comedy). Stars, Our Gang. Good. The kids as a rule are always good. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odelphi Theatre, (400 seats), Hughesville, Pennsylvania.

WINKING IDOL. (Universal Serial). Star, William Oesmond. The people who like serials like this and they are following it, both of them. Tone, okay. Perhaps suitable for Sunday. Special, no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

YES, YES—BABETTE. (Educational-Bobby Vernon). This was fair. It had a lot of meaningless stuff in it. His comedies are not as good as last year for us. Good tone, fair appeal. Draw better class, town 4,500. C. A. Anglemire "Y" Theatre, Nazareth, Pennsylvania.

ON EDGE. (Educational-Lige Conley). A mighty good comedy, of the thrill type, but suffered by comparison with some of the exceptionally good ones we have just recently played. There's no use in arguing—Educational "has the goods." Tone O. K. General appeal. Yes for Sunday. Draw rural class, town 300. Admission 15-30. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York

RUSTLER'S SECRET. (Universal Western). Star, Edmund Cobb. Just a good two reel Western. Print new. Tone and appeal, good. Sunday and special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHE'S A PRINCE. (F. B. O Comedy). Star, Alice Ardell. Just a good two reel comedy. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Quality Service Here

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1925	
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Mosty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	5,900
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama		5,500

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,800
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Hanging Fires (Bowes)	Comedy	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		

FILM BOOKING OFFICES OF AMERICA

		1925	
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,489
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	5,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Black and Blue Eyes	Comedy	July 17..	2,000
Up and Wooing	Fighting Hearts	July 17..	2,000
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000

FIRST NATIONAL

		1925	
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackail)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Silis-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326
Men of Steel (Sills)	Melodrama	July 24..	9,143

FOX FILM CORP.

		1925	
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	900
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10..	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Lickpenny Lover	O. Henry series	July 24..	2,000
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Dancing Around the World	Varieties	July 31..	743
Midnight Kiss	Comedy drama	Aug. 7..	5,025
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Lumber Jacks	Varieties	Aug. 14..	750

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept. 12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar. 20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12..	5,580
Lovey Mary (Bessie Love)	Drama	July 3..	6,167
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322

PARAMOUNT

		1925	
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire		
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	5,577
Volcano (Daniels)	Thrill melodrama	June 12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064

PATHE

		1925	
Good Morning Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 25..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	2,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10 ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. 5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	2,000
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6..	2,000
Mail Coach	Terry cartoon	Mar. 6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar. 13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13..	2,000
Spanish Love	Terry cartoon	Mar. 13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13..	2,000
Leaps and Bounds	Sportlight	Mar. 20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20..	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27..	2,000
Monkey Business	Our Gang comedy	Mar. 27..	2,000
Up in the Air	Terry cartoon	Mar. 27..	1,000
Fire Fighter	Terry cartoon	Mar. 27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27..	2,000
Dixie Doodle	Sportlight	Mar. 27..	1,000
Seventh Bandit (Carey)	Western	Apr. 3..	5,353

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3..	2,000
Fly Time	Terry cartoon	Apr. 3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3..	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,600
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000

PRODUCERS DISTRIBUTING CORP.

		1925		
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
Beyond the Border (Carey)	Western			4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..		4,841
Stop Flirting (all star)	Light comedy	June 27..		5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..		5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..		5,917
Texas Trail (Carey)	Typical western	July 18..		4,720
Private Affairs (Hulette)	Character drama	Aug. 1..		6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..		6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..		5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..		9,980
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..		6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..		7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..		6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..		5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..		6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..		7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..		5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..		6,900
Made for Love (Leatrice Joy)	Drama			
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..		7,257
Forbidden Waters (Priscilla Dean)	Comedy drama			
Whispering Smith (H. B. Warner)	Melodrama western	May 8..		6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..		10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..		6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..		6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..		6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..		6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..		7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..		7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..		5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..		5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..		6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..		5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..		5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..		6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..		5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..		5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..		6,400

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,000
The Wild Girl	5,000
Pals	5,000
The Silent Witness	5,000

CINEMELODRAMA

Call in the Night	5,000
The Night Watch	5,000
The Hurricane	5,000
The Devil's Partner	5,000

UNITED ARTISTS

		1925	
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
		1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685

UNIVERSAL

		1926	
Chip of the Flying U (Gibson)	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond)	Western serial	Mar. 20..	
Al's Troubles (Al Alt)	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27..	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27..	2,000
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	5,838
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Man in the Saddle (Gibson)	Western	July 17..	5,492
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000

VITAGRAPH

			1925	
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Tearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug.	8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep.	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov.	21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov.	28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
			1926	
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar.	6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar.	13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April	10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April	24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May	8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May	15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May	22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May	29..	5,262
Silken Shackles (Irene Rich)	Drama	June	5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June	26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July	3..	7,163

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug.	2—	6,000
Those Who Judge	All star	Aug.	2..	5,700
			1925	
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Allison)	Drama	Sep.	5..	5,900

C. C. BURR

Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)				2,000
International Twelve				
Novelty Twelve				1,000
Famous Paintings	De Luxe dramas			2,000
Let's Go Fishing	Holland-scenic	Nov.	7..	1,000
Real Charleston	Lesson novelty	April	24..	2,000
The Doctor	Drama de luxe			
Heroes of the Sea	Scenic			
The Angelus	Drama de luxe	May	15..	2,000
Wooden Shoes	"International"	May	8..	

INDEPENDENT PICTURES CORP.

			1925	
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Wolfblood (M. Clayton)				6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9..	6,564

RAYART

			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	27..	5,255

RED SEAL

			1926	
Fish for Two	Gem of the Screen	Feb.	13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb.	27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar.	6..	1,000
Hair Cartoon	Marcus Cartoon	Mar.	20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar.	20..	1,000
Marvels of Motion	Magazine	Apr.	3..	650
Song Cartune	Fleischer novelty	Apr.	3..	550
Reelview (Scenes in Turkey)	Magazine	Apr.	10..	850
Hair Cartoon	Marcus cartoon	Apr.	10..	550
Hair Cartoon	Marcus cartoon	May	1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May	1..	750
Song Car-tune	"Trap, Boys are March'g"	May	8..	550
Sweet Adeline	Song Car-tune	June	5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June	12..	850
When Do We Eat?	Novelty	July	10..	1,000
Old Black Joe	Song Car-tune	July	17..	500
Hair Cartoon	Marcus cartoon	July	17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July	17..	1,000
Hair Cartoons	Marcus cartoon	July	31..	1,000
Reelview (Issue E)	Pictorial	July	31..	1,000
Searchlight (Issue H)	Pictorial	Aug.	7..	1,000
Song Car-tune	Song series	Aug.	7..	1,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	
Here He Comes (E. Douglas)	Comedy drama	5,000
Trapped (Elinor Faire)	Drama	5,000
Who's Your Husband? (Morante)	Comedy	2,000
Bedtime Stories Series	Animal Novelty	2,000
Eyes of the Desert (Richmond)	Western	5,000
Just Travelin' (Bob Burns)	Western	5,000

STERLING PICTURES CORP.

			1926	
Love Gamble (Lillian Rich)	Melodrama	July	24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,896
Big Pal (Wm. Russell)	Prize fight drama	Oct.	24..	5,800
Men of the Night (Rawlinson)	Melodrama	July	24..	5,723

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"Sirens of the Sky" A Dance Fantasy

A Moving Picture World Presentation Devised by Colby Harriman

THE theme of the presentation suggestion which we are submitting this week is semi-fantastic. It is a subject which is not only simple in its development but relies chiefly upon its novelty to form the basis for the routine. It is a combination of a dance number with lighting effects, particularly those relating to luminous paints.

THE ROUTINE

An old star-gazer enters down in one and either in a bit of prose or in a paraphrased song tells the audience that he holds the key to the heavens, that he has the power to bring forth the spirits which control the stars. This narrative or song may also be told to a young boy or girl who are enthralled with the magic which the old astronomer possesses. They look through a small telescope which the old man produces and the lights in the foreground grow dim as the two large stars appear in the blackness and from out of them appear two girl dancers radiantly costumed and present an attractive routine on a platform covered with black plush, the lighting effects giving the appearance that the dancers are moving about in mid-air. At the conclusion of their dance number they return to the stars, the stars disappear, and the scene is as it was when the routine opened.

If desired, the number of large stars may be increased to enable a number of girls or a ballet to appear.

THE SETTING

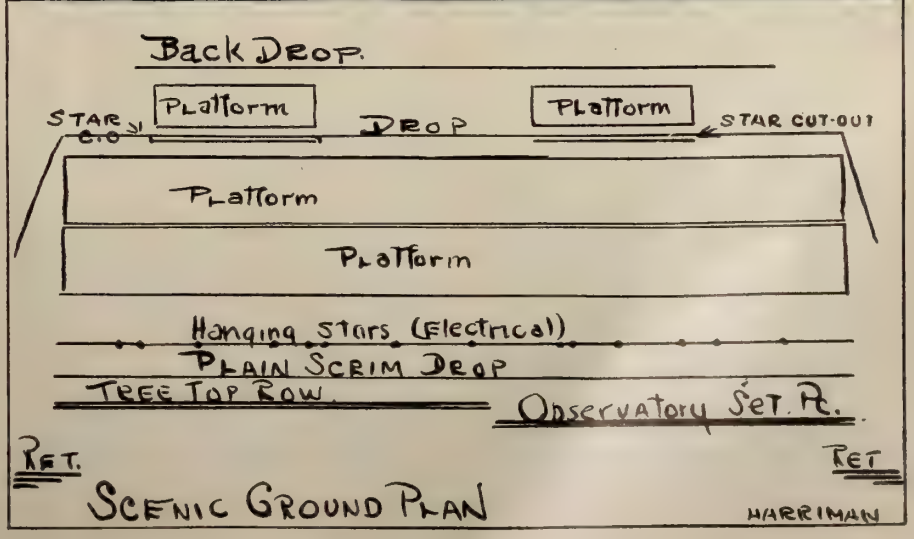
The scenic ground plan which accompanies the sketches herewith gives the detail of the various units required to properly stage this number.

In the foreground are two set pieces, one representing a tree top row and the other the top section of an astronomical observatory. Both set pieces may be constructed out of beaver board and framed to place. Back of these units a scrim should be hung and this may be flooded a deep blue to give the effect of haze.

Some electrical stars which may be cut out in star formation should be hung on a batten midway between the scrim and the next drop upstage. The effect will be better if there is sufficient room to hang two battens of stars using the small candle power lamps tinted blue and strung in series. These should be hung in all manner of heights to get away from the orderly formations.

The drop with the cut out stars should be painted black, or the two stars may be painted on a small tab drop and cut out and black plush drop and legs hung on either side of to mask. The plush will be better in this instance than a painted drop. In front of the drop two long platforms should be placed with a raking piece between them and the entire unit covered with black cloth. The effect to be achieved is that when the dancers appear in the stars and come out of the openings that they will dance on the various platforms giving the appearance of

(Continued on page 498)



From One Broadway Stage to Another

Capitol Theatre

THERE is a good program at the Capitol this week, it is well balanced and is thoroughly satisfying. The featured picture is Constance Talmadge in "The Duchess of Buffalo," a First National Picture, and Major Bowes has arranged six units to precede it.

"Overture: Raymond"

Of course it's an old one, but this Thomas classic was given one of the best renditions it ever had by the Capitol Orchestra. We were particularly impressed with the artistry of the orchestra under the direction of David Mendoza.

"Carlo Ferretti"

This artist was the first presentation unit. He sang the "Barcarolle" from "La Giaconda" by Ponchielli. The setting was a combination of a wharf and a wooded area but it was well set up in spite of the fact that it was difficult to exactly understand it. An arched drop with scalloped edge was hung in one. A large tree trunk with overhanging foliage border was placed at right back of the archway. A painted row representing the beamed edge of a pier extended across upstage and at extreme left the stern of an old galleon was visible with a little light hanging from it. A lighted spile lamp was placed at right center. A sky drop was hung back and this was toned a gray green with a fast moving water wave effect operating at the base. The singer wore a costume characteristic of the opera and worked in a blue spot. The set was flooded a green and blue with amber highlighting.

This unit was followed with a particularly interesting film subject "Jewels of Venus," a UFA short, which we may say was "educationally entertaining."

"Clarabel Norhholm"

This lyric soprano made her debut to Capitol audiences in a special setting, the staged theme of which was recently presented in the number called "Liebestraume." The singer gave a very pleasing rendition of "Love and the Moon" from "Rose Briar" by Kern.

She was discovered seated on a garden bench at right in front of the painted scrim drop hung in one. The scrim and the accompanying foliage pieces gave the effect of a garden in the moonlight. An amber spot was focused on the singer. At the conclusion of her song the lights back of the scrim were brought up revealing two dancers, Pavla Reiser and Rolande Poucel in 1850 costumes who did a bit of pantomime. A large orange moon box was hung at center against a deep blue sky. A sapling tree was in the foreground down center. Several faint blue stars were hung back. A heavy foliage border hung in two was very effective in its placement. The dancers were highlighted amber from the sides with the singer toned a canary green from the sides.

The Capitol Magazine with its excellent musical interpretation followed, then came the dance presentation unit.

"Ballet Fantasie"

The setting was very attractive and we hope that we may see more of these fabric combinations. The back drop was a silver curtain with gold streamers hung over it. At extreme right and left a black patent leather leg was hung with the edge at an angle and drawn taut at the floor. At center another black patent leather leg was hung in a pennant formation. Three step units with a black and silver triangular design extended across the stage at the foot of the back drop. A small crystal chandelier with blue lamps was hung at center. This was too small in comparison with the lines of the set which emphasized heights, thereby dwarfing the fixture. The set was flooded canary, amber and green.

A little pantomime story was danced with Vlasta Maslova as the Fairy Princess, Bayard Rauth as Pierrot, and the ballet divided among six Harlequins and twelve Puppets. The routine was well staged and proved a good applause getter.

Mark Strand Theatre

JOSEPH PLUNKETT'S FROLICS came back stronger than ever this week after their short vacation while the good old prologues were holding the stage. The Frolic consists of four units all of which are good.

Allan Prior

This Australian tenor has a very pleasing voice and plays to the audience, so he is sure to get over. He appeared in front of a black plush drop dressed in a white silk clown costume a la Pagliacci. He had a straight facial make-up and inasmuch as he did not sing the songs programmed perhaps there was a first performance change. The costume hardly seemed suitable to his routine. Both of his numbers were of the ballad type and were very well received.

"Chinois"

A clever little Chinese number with a special setting. A black drop with a circular opening was hung in two. A dragon motif was painted in gilt around the circular opening. Back of the opening another drop was hung with a circular Chinese grilled window. A small platform was placed in the opening and Emily Day dressed in the ornate robes of a Chinese lady of high caste stood and sang "Lady Picking Mulberries" by Kelly. In front of the first drop, a girl knelt facing the singer, and two Chinese characters holding open parasols stood at right and left center.

At the conclusion of the song, the girl rose, and we were favored with Mlle. Klemova in "Danse Chinois" assisted by M. Daks and Kiddon. The work of the three dancers was excellent and we were simply one of the crowded house who joined in the applause. The number went over in fine fashion.

Rita Owin

This clever eccentric dancer made a return engagement which was welcomed. She has been given a setting which consists of a black patent leather drop hung in two. In front of the drop a long foliage set piece is placed consisting of sunflowers with four huge poppies. Miss Owin appears through the foliage up center, dressed in a rural comedy outfit. She endeavored to sing but her dancing gets over better. For an encore she did a very good dance number seated on a chair.

"Russian Revels"

This unit was a full stage presentation which was beautifully staged and served as a suggestive treatment or prelude to the featured picture "Into Her Kingdom" (First National). The Russian motif was well handled.

A large constructed archway which might be called a false proscenium was placed in two. This was painted with a flower and figure design according to the Russian school of art. It was very attractive. A large set house, similar to a Russian peasant abode, was placed up center, with a gabled opening at center with two wings extending off right and left. There was some good detail in the design of the house and in property selection. A sky drop was used to back.

At the rise Edward Albano was discovered standing in the doorway of the cottage surrounded by the twelve members of the Mark Strand Ballet dressed in colorful Russian peasant costumes. After his song, the ballet did a routine and Carlos Peterson was introduced for the finale with some marvellous Russian dancing. All in all, it was a fine bill.

"Sirens of The Sky"

(Continued from page 497)

being in midair. Another good arrangement would be to use a series of broad steps, or the platforms may be tilted as various angles.

A silver cloth backing should be used back of the star openings. A small platform should be placed back of each opening. Strings of tinsel may be hung in the star openings and give a glittering effect during the dance number.

LIGHTING TREATMENT

All space back of the scrim must be in a total blackout at such periods when the foreground is flooded. The light from the various stars in the hanging unit will not be sufficiently bright to show up the background. When the lights are brought up revealing the stars in which the dancers appear the foreground must go black. The stars are highlighted from the back, using two flood lamps on the silver backing with spots placed off stage to highlight the dancers prior to their entrance.

When the girls appear on the platforms their costumes should be treated with the luminous paint which does not require the use of the special lamps. If the paint is not available the effect may be achieved by having the costumes painted with a silver metallic paint and two operators off stage in positions close to the dancers highlight them from the sides with pin spots particularly placed to avoid spill light on the platform.

The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Presentation Attractiveness

"WHAT sorts of people, in your opinion, are attracted to the theatre by presentations, who could not be atracted by any form of motion picture program? 2. What percentage of the theatre expenditure, therefore, would you advise spending in this direction, in a territory where such people are presumably numerous? I realize that the size of the house is a factor. Please mention De Luxe, Class A, Class B, and neighborhood theatres in your discussion of this point, if you will be so kind."—D. E. B., New York City.

Your question is indeed a voluminous one insofar as a proper reply is concerned. We will simply give you the outstanding points in the hasty survey as the space in this department is limited.

It is difficult to define just how many people are attracted to the theatre for presentation reasons in preference to the film subject. We believe that in some cases it is a fifty-fifty proposition such as one finds in an established Broadway theatre where a weekly "Frolic" is presented and creates as much comment and entertainment as the feature picture. In spite of all work to further the advancement of the presentation we are inclined to believe that the picture is the keynote of the average picture theatre attractiveness and the presentation is the soul of its surrounding program.

We find that all classes of people are attracted by presentations according to the type of production offered. When the music theme is emphasized then we find that music lovers are in majority. This applies in like manner to the dance, jazz numbers, opera weeks, and so forth. Whatever is appealing is attractive to the public. That is as old as the show busines. The presentation business came into prominence because the picture theatres offered something in the way of stage attractions which were different from the vaudeville routines and legitimate offerings and were novel and distinctive creations especially for the picture theatres. The development along artistic lines and the growing popularity of the presentation business throughout the world attests to the fact that this particular form of entertainment has a universal appeal to the greatest majority of amusement seekers—the motion picture theatre patrons.

As to the amount of money to set aside for the conduct of a presentation program, depends upon the size of the theatre, the average income at the box-office, the type of productions selected, the basis of operation whether with a staff or individually. We cannot arrive at a definite nor even an approximate percentage for any type of house or on a general basis. Sometimes the presentations exceed the cost of the picture and in the majority of cases it will be found that the cost of maintaining a presentation program is equal to the picture cost. This is in the first run or De Luxe type of theatres. In the smaller houses we find that the presentation cost often exceeds the cost of the picture. This is all due to the fact that managers and producers seldom budget or schedule their various productions. There have been too many last minute productions created and staged and naturally the cost has been run up. If a series of presentations in any house are carefully planned and the cost of producing them operated on a budget plan, with purchases of materials and equipment made in such a manner that portions of the presentation may be used again, it will be found that presentation program in such houses will pay and will attract at the box-office.

We have not answered this question in the complete manner we would like but we trust that we may have the opportunity of personally discussing it with you at some future time.

Binding Scrim Edges

"IN making cut-arch drops from scrim would you suggest binding the edges with quarter inch tape? Is green a more suitable color to use as foliage, or would you advise gray or white scrim with green light projected upon it?"—L. C. M., Jamestown, N. Y.

Binding the edges of a scrim drop cut in an arch formation should be done with a thin hem using the scrim material itself rather than adding a heavier tape. The tape would indicate the edge of the archway in a pronounced manner and this would not be a good effect especially in scenes such as ethereal caves, cloud banks, etc. The edge or hem of the scrim should be just wide enough to hold the stitching or about one-quarter even an eighth of an inch wide.

Judging from the balance of your question I take it that you are speaking of a scrim in foliage combinations. It will be found that it is always best to use a colored fabric when the scene calls for a unit such as a foliage border, etc. In spite of our excellent lighting equipment which we find generally installed in the theatres we have not reached the point in the matter of sufficient equipment to permit us to rely chiefly upon the lights to do all of the color work. There are so many other contrasting and conflicting colors in the average production lighting scheme and with the majority of managers and producers they are unable to technically meet the obstacles. It is possible, of course, to make a gray or white scrim appear green when a strong green flood lamp is focused upon it but the trouble is that we seldom find our theatres capable of maintaining the proper color combination with a small amount of equipment. It is our suggestion that where you are using scrims in actual scenic units that you have them tinted or toned in dyes to aid you in carrying out your various color schemes.

YOUR COPY OF THE "WHITE LIST OF DEALERS" IS READY FOR YOU NOW! SEND TWO-CENT STAMP FOR IT

"The White List" of Dealers

AFTER insistent demands on the part of several exhibitors we have completed a survey of various material and equipment dealers in the United States who may be termed as "one hundred per cent. reliable and dependable" in furnishing the proper materials and efficient euipment used in the production work and other back stage departments.

The list is ready for distribution and represents about fifty names and addresses of the "best dealers and manufacturers." There is no discrimination on our part in compiling this list but the selection has been made with the view of past performances and what others have reported to us as to their experience in buying. We hope that the list will grow and that we may add other names from time to time.

We have found through the medium of our own experience and heeding the experience of brother producers that it is better to deal with an established firm or the manufacturer of a standard piece of equipment than to spend good money in experimenting with something that has not stood the test of actual performance. There are so many products on the market today which appear attractive and the terms are so well presented that they are easily and readily purchased by unsuspecting persons. We expect to find new products in the field that will simplify our work and render it more artistic and attractive, but in the majority of cases such products are offered by some of the larger firms or under their auspices.

It is not our intention to discourage or refuse to consider the newcomer and the artisan who has something really worth while, it is simply our desire to render a worthwhile service to the exhibitor and the producer who has to eliminate the risk of experimentation and whose finances are not arranged to permit him to invest in worthless or inefficient equipment.

The list is not compiled of the "cheapest in price" dealers, but of firms who are established and in a position to quote you terms in the same manner enjoyed by other business houses. Get the best and the best will bring in results not only back stage but will be reflected in the box office.

The list is yours for the asking. SEND IN YOUR REQUEST TODAY and the WHITE LIST WILL BE MAILED TO YOU. A two-cent stamp or a self-addressed and stamped envelope should accompany the request.

We are in a position to render a valuable service to every exhibitor and producer in the country. If you want information on certain equipment or materials which you are considering making a purchase of we will be glad to give you a report on the goods or product and write you confidentially. This department is basically a service bureau for the assistance of all producers and exhibitors in the matter of production work and back stage activities.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

What Sort of Ka Is Hiding In Your Theatre?

BACK IN THE DAYS when the Egyptians built pyramids and sphinxes they had a strong idea that every person possessed a second self, or "Ka," which was good or evil, pleasant or obnoxious, and that this Ka threw out an aura which influenced the Ka of another person coming in contact with it.

Nowadays we call the same thing "personality."

We recognize it and respond to it just as the Egyptians did.

If you think that the possession of a Ka is limited to living beings, step into an old, deserted, dismantled house some evening, and if you have any children to take along, watch their actions as you note the sensations you feel on your own hook.

The children will hush their chatter, and have a tendency to tiptoe. They feel that the house is "spooky." You will probably sense an atmosphere—something still and very depressing.

Then turn with the kids to a soft-lighted, charmingly furnished home, with a smiling host and hostess to let you in—the children brighten up, chatter like magpies, are happy; you feel contented, cheerful, pleasantly responsive to the glow and the welcome.

It's the Ka! The atmosphere created.

Every theatre has a Ka. Your theatre has one.

What sort is it?

You better find out; people react to it just as much as children react to the Ka of a lonely, spooky house, or of a cheerful, homey place.

Stand across the street from your theatre and take a look it. Do you see a smiling, welcoming "front" or a scowling and repellent, chilling exterior?

Does the Ka Greet and Cheat?

If you decide that your theatre wears a cheerful mug, go on in and see whether it lives up to the welcome or whether that grin is only a false-face expression.

Is the usher force half asleep, dowdy, lazy, or is it on its toes, courteous, wide-awake, quick with a pleasant greeting?

Do the seats offer inviting laps and beckoning arms; or do you find them protesting, squealing, groaning—resentfully offering hard, unyielding discomfort, viciously poking you with unleashed springs?

Do strains of music strike your ear pleasantly, soothingly; or does it strike you that it's a strain to listen to the noise?

Do you feel as though you were watching a picture free from eye-strain, on a clearly, softly reflecting screen—or do you get the impression that you're staring with smarting eyes at some flickers on the side that you're staring with smarting eyes at some flickers on the side of a barn that needs a coat of paint?

Did you stumble over people getting to your seat—or was there a glow that enabled you to find a chair properly?

Remember how you felt when, after shaking hands with that big, cheerful guy you thought was a prince, you found out he had sold you a lemon lot under water down in Florida?

Well, that's how an audience feels if the theatre smiles on the outside and then turns around and puts their amusement investment under ten feet of ice water.

You Can Beat a Carpet But a Ka Must Be Coaxed

But your equipment can do a lot toward altering the aura that the theatre's Ka spreads around.

Even if the architecture is not especially charming, you can make the lobby look inviting. You can attract favorable attention by the things you put outside your theatre and the way you display them.

You can certainly choose your cashier as much for his or her pleasing manner as for honesty; the usher force can be trained in courtesy and respectful, likeable approach.

There is nothing that brings a quicker resentment from people than the feeling that they are "stung"—you know how they react to a picture they haven't enjoyed!

Did you ever get deep enough into psychology to figure how strong is the impression of antagonism that one gets when any of the five senses is put under an undue strain? It's a fact that if the eyes are forced to function under wearying conditions, if the ears are assailed by inharmonious sounds, if the body is over-hot or unduly chilled, if the nostrils are insulted by foul or oxygen-depleted air, if the body is forced to recline upon uncomfortable support—there is created a resentment which people do not always analyze down to its source. They are content to let it go with the thought, "I had a bum evening."

And in that case your theatre's evil Ka has made its influence felt and you are out of luck for another quarter next day or next week.

Ka's Character Can Be Changed

You can do a lot to make the theatre's Ka exert a more inviting influence on your audience.

The average person will overlook some minor faults in a person for whom there is genuine liking.

Make your patron like your theatre, and if a picture doesn't live up to his or her expectations you can alibi your poor choice more than once.

Let the theatre's Ka be a grouch, let your audience come to your theatre only because you have spent a lot to exploit the picture—and you will begin to get like your theatre soon—a sour-face.

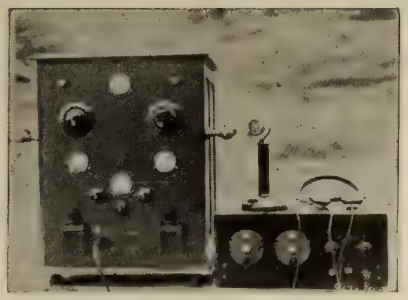
Keep your equipment in perfect condition. Make your lobby as inviting as you possibly can. Go a long way in your search for comfort in seating.

Above all else, see that your projectors are kept up to the top notch for perfect service and that your screen is capable of backing up your projectors; sacrifice a new model car this fall for the sake of more harmony from your musicians or your organ and organist.

Put a woman in a homely dress, with her hair in a snarl, old shoes on her feet—and see if she won't act as mean as she feels.

A Ka is like a woman to that extent.

Give your theatre's Ka something to be pleased over and watch it make FRIENDS of your patrons!



STATION KFP apparatus for radio broadcast used in making big naval fight for Paramount's "Old Ironsides."

Radio Becomes Ally of F. P.-L. Director of Naval Battle

EFFECTIVE control of all the elements that go into the filming of such stupendous water-and-land activities as went into the naval battle scenes of Paramount's "Old Ironsides" has always been a problem. A regularly licensed radio transmitting station solved the difficulty for James Cruze, director of the big picture.

The famous battle in which the historic ship, "Old Ironsides," took part, called for the use of land fortifications, manned by a group, whose activities must be synchronized with those of the crews of many vessels.

Jesse L. Lasky, in command at the Famous Players-Lasky West Coast Studios, enlisted the aid of the radio means of instant inter-point communication and the regularly licensed broadcast transmitting set shown in the photograph herewith, having the call letters, K F P, enabled director Cruze to command the maneuvers of 35 vessels, a large land fort, and more than 1,500 men, while photographing from a distance of more than a mile.

Danz' Third Ave. Soon

Joe Danz says his new Third Avenue Theatre, at Third and Union, Seattle, Wash., will open September 1. The house will have two main entrances, one on Third avenue, the other on Union street, half way down the block, where it will pull from Second avenue pedestrians. A large foyer will mark the Union street entrance, which will fill the rear seats, while the Third avenue entrance, which opens into a mezzanine, will fill the front seats of the house, which will have a capacity of 800. The stage will be spacious and fully equipped, as it is Mr. Danz' intention to present prologues. The house will house first runs at a 25c admission. A big Kimball organ will be installed.

Projectionist Gets First-Hand Dope

W. C. BUDGE dropped in one day to say, "Van, I want to spot how they make them and how the boys use them." Projectors of course. He did. Here's how:

"Let me thank you for the two letters of introduction. The first one I presented to Harry Rubin (Chief Projectionist and Projection Supervisor, Rialto, Rivoli and Criterion, New York) and I can get anything in the way of information that I need. He sent me to the Rivoli and phoned the boys I was coming and they treated me fine, showed me all the tricks up there, and they have plenty!) Three projectors, three spots, two Brenkert effects, and those two fellows sure do some hopping from end to end.

"Two days later I visited Mr. P. A. McGuire, Advertising Manager at International Projector Corp., to wise up on both Power's and Simplex. He couldn't do enough for me. He introduced me to quite a number of others in the factory and they spent a lot of time with me. I went there with a slight prejudice against Power's Reflector Lamp—but I came away thinking very highly of it and of their organization and manufacturing methods." W. C. Budge, Projectionist-who-wants-to-know-projectors-from-the-factory-up.

Theatre Information

Building, Remodeling Plans Filed

HOLDREGE, NEB.—W. W. Atem has plans by Glen C. Waterman for contemplated two-story brick theatre, 50 by 150 feet, to cost $35,000.

HIGHTSTOWN, N. J.—John and Mary Haight Amusement Company, Inc., Arcade Building, Trenton, N. J., has plans by J. O. Hunt, Hunt Building, Trenton, N. J., for one-story concrete moving picture theatre and store building, 50 by 220 feet, to cost $65,000.

NEWARK, N. J.—Crafts Realty Company has plans by Frank Grad, 243 Springfield avenue, for brick theatre, 100 by 244 feet, to be located at 983-87 South Orange avenue.

BUFFALO, N. Y.—C. B. Realty Corporation, 1664 Broadway, contemplates erecting one-story brick theatre, 265 by 100 feet, to be located at 4923-25 Fifth avenue, to cost $400,000.

FORT WORTH, TEXAS.—J. H. Jones and associates, Houston, have plans by A. C. Finn, Bankers Mortgage Building, Houston, for twenty-two-story brick and reinforced concrete theatre and hotel building, 100 by 200 feet, to be located at Seventh and Tayler streets, to cost $2,000,000.

MERCEDES, TEXAS.—H. O. Thrush and F. F. Yoho have purchased brick building and it will convert it into theatre, to cost $8,000.

SAN ANTONIO, TEXAS.—Theatre will be erected on East Houston street by Interstate Amusement Company, with seating capacity of 3,000, to cost $1,000,000,

SAN JUAN, TEXAS.—Louis Geretz, owner Palace Theatre, McAllen, Texas, plans to erect new theatre, to cost $12,000. Equipment to cost about $8,000.

WHEELING, W. VA.—John Papulias and Frank Sinclair contemplate erecting two-story brick and terra-cotta theatre, 140 by 234 feet, to be located at 1003-19 Main street, with seating capacity of 3,000, to cost $600,000.

BURLINGTON, WIS.—Crystal Theatre Company has plans by E. Tough, Washington Building, Madison, Wis., for three-story brick and reinforced concrete theatre, 57 by 136 feet.

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TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor—
J. H. Richardson

Better Projection Pays

Improved High Intensity Equipment

THE Power's Division of the International Projector Corporation sometime ago took over the manufacture of the General Electric High Intensity Arc Lamp. It is now producing this equipment in its entirety in its own plant. It has made many improvements both major and minor in the equipment which I shall try to describe to you as best I may.

In the first place—as you will doubtless remember, the motor of the old G. E. lamp was beneath the base plate upon which the lamp itself was mounted. This placed the motor in a rather inaccessible and inconvenient position. The motor is now mounted on the upper side of the base plate back of the main bracket carrying the positive carbon carriage, as you will see by the accompanying photograph.

It is nedeless to say that this is a much better position from any and every viewpoint. It is not, at this point, subjected to any objectionable degree of heat.

The base plate of the old lamp was simply a sheet of steel in which holes are punched to receive the bolts attaching the various parts of the lamp to the plate. For certain manufacturing reasons this meant that the parts of the old lamp were not interchangeable. With the new lamp the plate is a grey iron casting in which all the various bearings are jigged—"jigged" means that the base plate is placed in a jig so that the various holes are drilled in precisely the same place in every plate, which enables the interchangeability of parts. This improvement alone is a very great one from the practical viewpoint.

I might remark that the old steel base plate plan caused a great deal of trouble in many different ways, all of which is overcome by the new style of base plate. In the old plate the negative feed shaft ran obliquely forward and was necessarily fitted loosely into the bearings. In the new plate the shaft runs straight forward and is milled to a good fit in the bearings. The same thing applies to the vertical positive feed shaft.

Another improvement is that instead of the objectionable bevel gears used for the negative feed assembly a spiral steel gear is substituted in the new model. Another improvement is the location of the negative feed screw. In the old lamp this screw was at one side of the carbon holder with a guide rod at the other side. This had a tendency to cock the holder over and throw the negative carbon out of line. The feed screw now is placed in the center of the carbon holder immediately back of the carbon. Also, the holder itself is made thicker so that the negative carbon now is held in true alignment all the time. Also, instead of being obliged to clamp the negative carbon in place with a screw driver, a very simple effective carbon clamp is tightened by means of a handily located thumb screw. In addition to this the present negative carbon clamp takes any size of carbon which it automatically centers whereas the old lamp accommodated only one size of carbon for each separate carbon clamp.

The positive carbon clamp has also been improved by the addition of a bushing which is inexpensive and may be removed and replaced with another if it is desired to change the size of the negative carbon.

The positive carbon feed tube has been lengthened two inches which, of course, gives the carbon a greater amount of support.

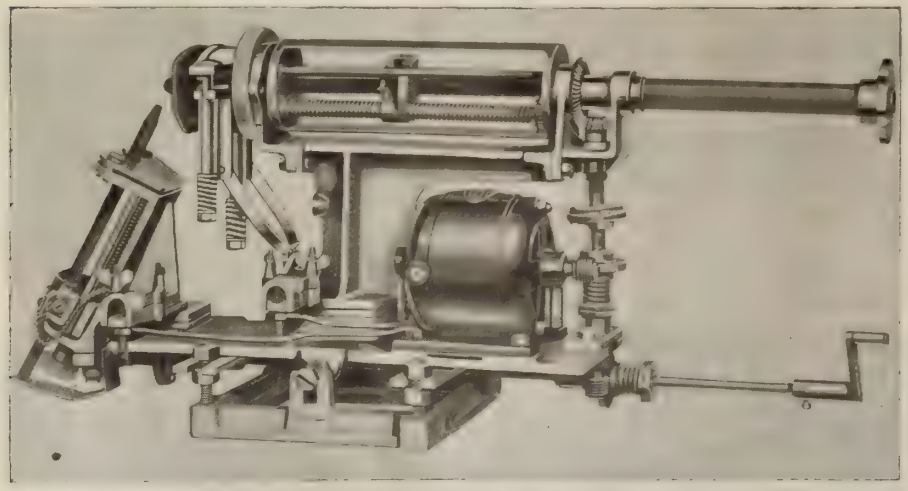
Another very important improvement in the lamp is the adoption by the manufacturers of one of the "Blue Seal" products in the shape of a positive carbon jaw. I have myself examined one of these jaws which has been in use for seven weeks with 120 amperes. Aside from what might be termed a slight oxidization of the front surface of the metal, the jaw has not been in any degree affected by the heat, at least there is no effect which can be discerned by the eye. This jaw is very simple in construction. It gives about an inch and a quarter bearing on the carbon. The carbon is clamped into the jaw by means of two short helical (coil) springs located some four inches below the jaw and away from any possibility of temper being injured by the heat. To insert the carbon it is only necessary to press it forward between the jaws.

I think we may fairly say that the improvements made in this lamp by the Power's folks are severally and as a whole to be highly commended. The lamp as it now stands certainly is first-class high grade equipment. It is recommended by this department to the favorable consideration of those contemplating the installation of high intensity equipment.

Bluebook School

Question No. 516—Name the reasons why projection room reels are necessary, and tell us what make or kind of reel you have found best for this purpose.

Question No. 517—Give us your views as to the advantages derived by having well-placed voltmeters and ammeters, or at least one well-placed voltmeter and ammeter in the projection room; also do you believe such instruments, properly located, for each motion picture projector are worth their cost, as against one set of instruments, which would, of course, not be so well placed?



Side View of Power's High Intensity Lamp.

What Is It?

GEORGE M. BLAISDEL, South Chicago, Illinois, asks:

"I have seen a device called the Eltwood Double Reversible High Intensity Carbon Jaws advertised. Can you advise me as to whether or not they are good equipment?"

The manufacturer of the article in question has not as yet seen fit to present the presumable merits of the jaw to this department, therefore we know nothing about it, having neither seen them in use, or had any comments on them from the men.

The manufacturers of all high intensity lamps I know anything about put out an excellent carbon jaw with the lamp, and those jaws should not be discarded in favor of any other device until you are thoroughly well convinced that the new device is better than the regular lamp jaw.

Bluebook School Answers 504 to 507

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note: Brother Dobson, Toronto, replied correctly to all the last set of questions, but his answer did not arrive in time for consideration.

Question No. 504—Describe, with sketch if preferred, method of establishing a permanent ground wire.

W. C. Budge, Springfield Gardens, N. Y.; Frank Dudiak, Fairmont, W. Va.; G. E. Steele, Salt Lake City, Utah; C. H. Hanover, Burlington, Iowa; G. L. Doe and John Doe, Chicago, Ill.; E. Fergodo, Livermore, Calif.; Harry Dobson, Toronto, Ontario; Allan Gengenbeck, New Orleans, La.; William Dudley, Butte, Montana, and Charles L. Oleson, Savannah, Ga., all handed in acceptable answers.

Dobson says:

The simplest and best method of establishing a permanent ground for testing purposes is to attach a single No. 14 or 16 R. C. insulated wire to a cold water pipe, in or adjacent to the projection room, by means of an approved ground clamp such as may be had from any radio or electrical supply dealer. Of course, the pipe must be cleaned thoroughly at the point of contact with the clamp, so that a good and permanent electrical contact is had.

This wire must be run to and attached to a lamp socket, so located that it may be seen from working position at either projector.

A second wire must be attached to the other "side" of the socket, of length sufficient to reach any part of the room where there is anything which may require testing for ground at any time.

The bare end of the wire may have a single "ear phone tip" soldered to it so that it would be handy to use. The test wire thus established will, of course, be kept coiled up against need for its use. A low C. P. lamp should be installed in the socket, which will glow when a ground causes current flow."

Fergodo adds something to this, and in good form, too. Of course, a water pipe should be and is presumed to be available, but just the same there still are many little, and some large theatres where it is not.

Brother Fergodo says:

"A permanent ground wire may be established by connecting a No. 22 insulated copper wire (The size is not material. Any wire from 22 up will do, though the smaller sizes are best because they are lighter and more flexible. I suggest lamp cord for the loose end. Ed.) or larger, to a water pipe by means of a ground clamp, or by soldering it to a copper plate about a foot square and burying it in earth that is and will constantly be moist.

The same results may be had by attaching the wire to a binding post of a dead "B" battery, first having punched a few nail holes around the case of same, and burying it in moist earth. (Don't know about that stunt. Presumably Fergodo knows whereof he speaks, but it seems to me one requirement would be very moist earth. How about it, Fergodo? Ed.) If connection is made to a water pipe, a non-corrosive ground clamp must be used, and the contact with same well cleaned.

The rest of the answer is essentially identical with that of Brother Dobson.

Question No. 505—Name the two acceptable ways in which a projector light source circuit outlets may be brought to the proper place with relation to the projectors.

Brother Budge says:

The projector circuits may either be carried under the floor, the conduit imbedded in the concrete if it be a cement floor, or across the ceiling to a point just to the rear of the lamphouses, whence the wires will, of course, be dropped down for connection.

If the wires run across the ceiling, then the lamphouses should by all means be piped directly to the vent flue or to open air, since otherwise the heat would soon ruin the insulation of the wires, besides possibly injuring the wires themselves, and thus increasing their resistance.

Hanover says:

There is but one right way to do most things, and this is one of the things which has but one right way.

The projector circuits should be run, in conduit and under the floor to the correct location under each lamphouse, whence they may emerge from the conduit through an approved outlet.

True, they may be run across the ceiling, and of the lamphouses be piped to the vent or to open air, the plan is not very seriously objectionable, but it, neverthless, is a fact that even with the lamphouses properly piped, the wires and their insulation will be subjected to much higher temperature than will those underneath the floor, and that temperature will, in time, pretty well ruin the rubber of the insulation.

This is subject to the following proviso, however. If, as it sometimes happens, though not often, a projection room be built on an already laid cement floor, to chisel channels in which would be a hard job, the conduit might be carried up over the top of the ceiling, if practicable, or built into the ceiling structure, its outlets located immediately over the rear of each projector lamphouse. The right place for the circuit is in the floor, however.

There is no gainsaying the truth of what Brother Hanover says. The RIGHT place is in the floor.

Question No. 506—Name the various reasons why all switches ought to be enclosed.

Brother Dudiak says:

It is required by Underwriters' rules that all switches be enclosed. (Which is an answer in itself. Ed.) Open switches are dangerous because current carrying objects may fall against, or touch them, causing a short and blowing fuses. There also is the chance of the projectionist or others receiving an accidental shock, or even bad burns from exposed live switch parts.

Dobson says:

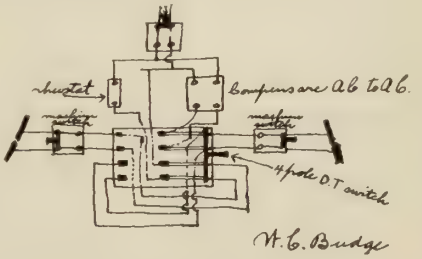
As a safety measure, Underwriters' rules require switch enclosure to prevent anything coming into contact with the live parts and causing a possible short, and to prevent probability of a more or less heavy shock to workers by accidental contact.

Question No. 507—Draw a diagram showing connection through a switch in such way that an economizer may supply one projector lamp and a rheostat the other, alternately, and explain why such a connection may be advisable under some conditions.

Budge says:

This question, together with drawing on page 349 of Bluebook, has to do with a projection room equipped with a mercury arc rectifier or motor generator too small to carry two projector light sources during the period of change-over, or a one Economizer installation which must supply the two arcs without a break in the performance.

The Economizer (low voltage transformer) must be used for both arcs in the interest of economy, but since a good light cannot be had instantly from cold carbons, a rheostate is used to heat up the carbons of the idle lamp, and it is connected as per draw-

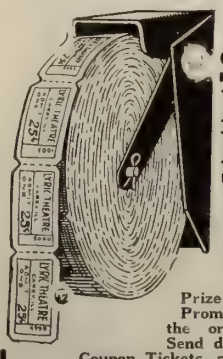


ing, so that throwing the 4 P. D. T. switch has the effect of reversing the connections of the economizer and rheostat, insofar as has to do with the light sources. The drawing is merely a copy of figure 95, page 349 of the Bluebook.

Right you are! But, I think I hear some of you say, what good does it do to publish here instructions and a drawing available in the Bluebook?

Simply this: The average man sees that drawing in the book, examines it, remarks upon its ingenuity, and FORGETS IT, unless possibly he may have reason to use something of the sort. But when he sees it here, in this form, answered by one of the men themselves, even though the answer be largely a reproduction of the drawing and, in substance, the text matter which is in the book, he remembers that it is IN the book, and at his command whenever he wants to use it.

Moreover, those who have actually made the drawing and compiled an answer, or even copied it from the book, HAVE A PRETTY GOOD UNDERSTANDING OF THE WHOLE MATTER when they have finished. They may not be able, offhand, to reproduce that bit of rather complicated wiring, but they have at least learned that such a thing may be done. Looked at from any and every angle those who have the stamina and sticktoitiveness to carry on through this school question series are going to be, sooner or later, the gainers.



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Local Union 433 Is a Progressive Member

LOCAL UNION 433, I. A., Motion Picture Propectionists of Davenport, Iowa, and Rock Island and Moline, Illinois, are and for years have been enterprising and progressive. They are not the sort who sit back on their haunches, draw the pay the union secures for them and, as an organization, make no effort to make themselves worth that pay.

The photograph was taken expressly for this department. It contains all the "boys" who could be routed out of bed that early in the day. You will observe the snappy look of the bunch. No dumbells there, I'll say!

Local Inaugurates School

As I told you, the local has inaugurated a "school" for its members. They have gone about the matter systematically. The first meeting of the school, as such, will be held September 8.

R. E. Hughes was unanimously elected instructor. There is a Board of Directors consisting of O. E. Moody, chairman; K. T. Stimpson, secretary treasurer, and Charles Derr, A. W. Young and Fred Parker. An assessment was levied and it cost $7.02 per member of the school, which each man pungled up—evidence that the men really mean business. Laws and rules for the school will be drawn up by the board of directors.

This local has had a school before, so certainly the men must have found it to be a good stunt, else they would not tackle it again, putting up real money this time, too.

Chattanooga, Tenn., is tackling the same thing. I shall take real pleasure in putting these two schools into touch with each other.

Hard Work Required to Pull Through

REMEMBER THIS—There is an old and true saying, viz.: THERE IS NO EXCELLENCE WITHOUT GREAT LABOR. To carry through a really successful movement of this sort requires WORK and STICKTOITIVENESS. There may be, and probably will be no visible, tangible results for quite a while. Men will grow weary toiling to attain knowledge which the exhibitor APPARENTLY does not appreciate, BUT grit, work and perseverance WILL win out in the long run.

Suppose the Chattanooga men send their photo, too—and any other locals that may care to. I believe different locals would like to see what the men of other locals really look like.

Non-Intermittent Projector

WE are officially advised that Major Edward Bowes, managing director of the Capitol Theatre, New York City, upon the recommendation of Arthur Smith, chief projectionist, has contracted for the purchase and installation of two of the Arcadia non-intermittent projectors.

These projectors are the German non-intermittent (continuous running film type) concerning which this department made note some while since.

General View of Projector

And now, gentlemen, don't go wild, or run wild. These projectors are, by comparison with the ones now in use quite costly—something like twelve or fifteen hundred dollars each as I remember it.

That theatres like the Capitol may find merit in them sufficient to justify the outlay does NOT prove that they are adaptable for general use.

I shall examine into the probable merits of the projectors very carefully, and will advise you as to my findings in the near future. There are, in all, sixteen surfaces of glass in the optical train, and since the optical gentlemen tell us each surface represents a minimum loss of three to four per cent. of the total light through reflection, I am unable to see where there can possibly be a gain in screen illumination per unit of electrical energy used, though I was told large gain had been evidenced in the Capitol.

Well, we shall see what we shall see. I will describe the projector fully as soon as I can get to it.

Perpetual Motion At Last Discovered

FOR years upon end savants have sought perpetual motion. It has finally fallen to your 'Umble Servant to discover it.

Gentlemen, permit me to present the only present example of perpetual motion known, outside the operation of the planets themselves. Mr. George Edwards, projectionist, good fellow in the best sense of the term, husband of a good wife, and editor of the American Projectionist is it. I have it on the evidence of my own senses, plus the corroborative testimony of Mrs. Edwards, who says that certainly he is never still while awake, and when asleep he schemes and dreams of his work until she has to kick 'im outa bed—or land on the floor herself.

What George Does

George gets up, dresses (naturally) eats a sandwich on way to train while reading proof, rides down town, reading proof, writes letters, at office. Goes to lunch reading correspondence, eats lunch signing letters, goes to theatre studying how to get by on finance, projects show. Back to office pondering on A. P. S. matters. Writes articles. Goes to supper racking brain on way, and while there, as to how he can convince Mrs. Edwards that a trip to Florida will be impracticable next winter, projects show until 11 night time, back to office. Works on various things there until 3 A. M. Rides home making notes for a future article. Listens to remarks from Mrs. E. concerning time the clock indicates. Undresses (naturally). Gets into bed. Goes to sleep trying to scheme out some means for making certain dumb-bells realize that one plus one makes 2.

Outside of these few things George doesn't do a darned thing—except dream until morning—and the dreams just MUST be constructive! Better let up a bit, George, or first thing you know you'll project yourself into the Hereafter, and we just can't afford to lose men like you!

Seated—R. E. Hughes, Ex. Bd. of Local and Instructor of School; O. E. Moody, Fin. Secretary and Business Representative; Thos. J. Garretson, Rec. Secretary; Chas. C. Derr, President Local 433; Lloyd Burr, Treasurer; A. W. Young, Ex. Bd. Standing—H. Flood, Press Representative; Ellis Wroe, Lloyd Foster, A. C. Mason, K. T. Stimpson, Chas. Benton, Harold Cook, Arthur Smith, Robert Anderson and Clarence Francis.

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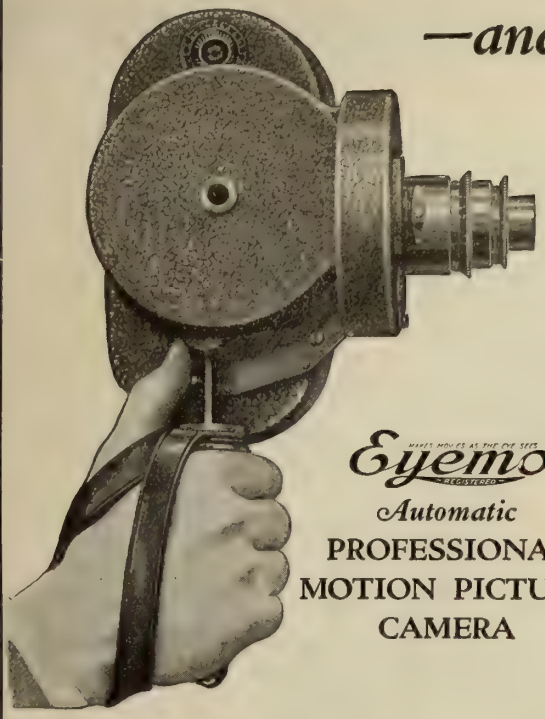

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THE Chicago Daily News is showing how big a really good idea can "go over." It is *so* good that forty Chicago and suburban theatres signed up on sight and more will follow. The Detroit Daily News and other progressive newspapers are working the same plan successfully. It will go just as big in YOUR community. Here is the inside information:

"Puts the Neighborhood in the Movies"

The Daily News reasoned that a local newsreel showing familiar scenes would be a big drawing card. So they inaugurated the "Daily News Screen Service," featuring local scenes and current events. They looked around for a compact, quick and ready standard motion picture camera of dependable quality that would do everything that could be expected of the larger, heavier tripod cameras—that a reporter could carry 24 hours a day, enabling him to "scoop" fast breaking news events. Like the newsreel companies of national scope, they selected the Bell & Howell *Eyemo* Standard Automatic. Several of these cameras are in continual use gathering news events from all over the city to be shown on the local screen.

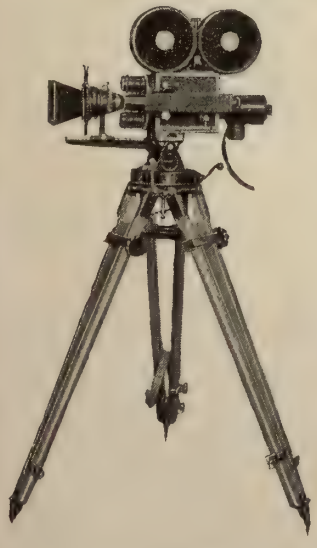
The Recipe for Packed Houses

Any newspaper or exhibitor can carry out this local newsreel idea with the *Eyemo* Camera. Although being professional in results, it does not require an experienced cinematographer to operate. It is very simple to use; sights like a spyglass—is entirely automatic—a press of the trigger gets the picture.

The Eyemo Camera

Weighs only 7 pounds, but it embodies many of the features found in Bell & Howell professional cameras costing up to five thousand dollars. Pictures taken with it are unsurpassed in quality, comparing favorably with the feature pictures you regularly run. Because of its superiority, *Eyemo* was selected to accompany both the Byrd and the Amundsen-Ellsworth Polar trips as well as many other famous expeditions. It is also being extensively used by the International, Pathe, Fox, Kinograms, Universal and Gaumont Newsreel Companies, who each employ many of these cameras. *Eyemo* is the ideal camera for newsreel work.

Be the first in your locality to start this local newsreel service. A wonderfully profitable plan for the local theatre. A splendid advertisement for the newspaper: Local newsreel service exploits the paper and builds circulation. Learn more about *Eyemo* and this new film service today. Send the coupon below for illustrated circular and full details.



—Built to the same high standards as

THE PIONEER

The Bell & Howell Company are pioneers in the motion picture industry, having by superior design and construction brought about the present standardization of producing equipment.

The illustration on the left shows one of the late model Bell & Howell professional studio cameras used almost exclusively by the foremost producers the world over.

BELL & HOWELL CO.
1826 Larchmont Avenue, Chicago, Ill.

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1826 Larchmont Ave., Chicago, Ill.

Please send complete literature on *Eyemo*.

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Address_____

Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

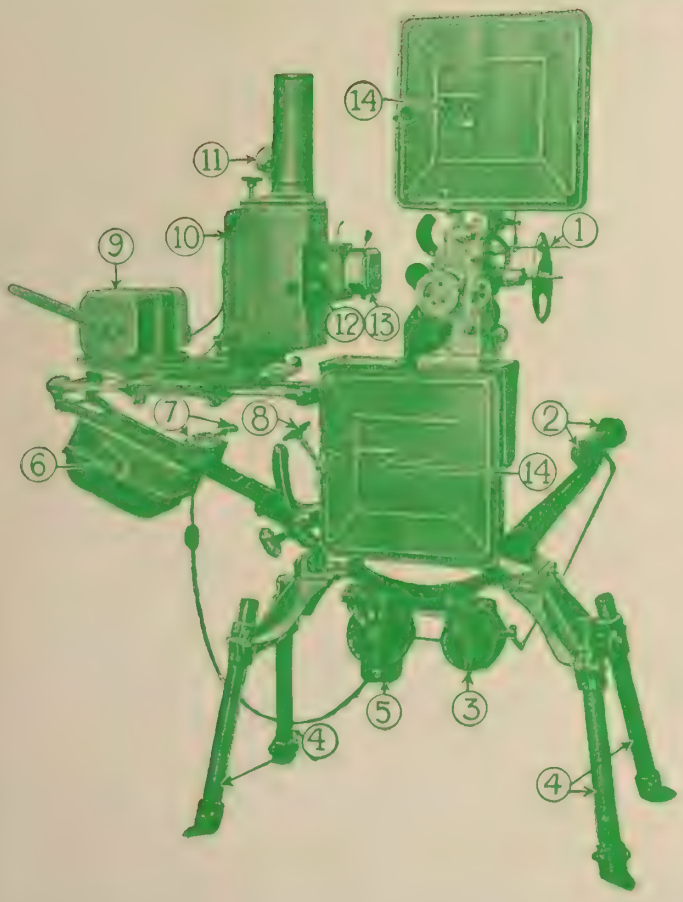
ROCHESTER, NEW YORK

POWER'S PROJECTORS

WITH

POWER'S INCANDESCENT EQUIPMENT

POWER'S PROJECTORS



1. Stereopticon attachment.
2. Double handled speed control handle operated from either side.
3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
5. Powerful motor specially designed for Power's Projectors.
6. Double handle arc switch with quick break safety device operated from either side of projector.
7. Double ended motor switch—operated from either side of projector.
8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.

14. 16″ magazines with peephole protected by wire glass.

Other Features Not Shown in Illustration

Roller pin intermittent movement (Exclusive Power's Patent).

Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working).

Revolving Upper Magazine Spindle.

Improved take-up device and ball bearing spindle in lower magazine.

Automatic lower loopsetter.

New style front plate with pilot light assembly.

Film footage indicator.

POWER'S INCANDESCENT EQUIPMENT

9. Regulator for Incandescent lamp.
10. Incandescent lamphouse.
11. Ammeter.
12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
13. Stereopticon mount.

Improvements And Refinements

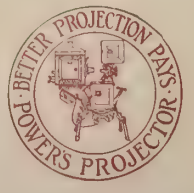
Moulded composition knobs and handles throughout, and a new and superior vertical adjustment on the lamphouse. The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting.

Crystallized lacquer finish replaces plain japan finish—all steel parts are dull or polished nickelplated. Supplied with new mirror and Power's aspheric condenser mount.

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street New York, N. Y.



HAROLD LLOYD

in

"Bumping Into Broadway"

Produced by HAL ROACH

TWO REELS

(RE-ISSUE)

A furiously fast and vastly funny short-feature comedy that helped send Harold Lloyd to his pre-eminent position as the world's greatest box-office attraction.

Lloyd's name is magic on your house front.

His name and the picture both deliver.

Pathépicture

TRADE MARK

Try the Cold Water Cure for Critics

MOVING PICTURE WORLD

VOL. 81, No. 9 AUGUST 28th, 1926 PRICE 25 CENTS

The Box Office Tells the Real Story for 1926-7!

"VARIETY"

UFA PARAMOUNT PRODUCTION with EMIL JANNINGS LYA DE PUTTI

$213,113.25 in first 7 weeks of its run at the RIALTO, NEW YORK (1800 SEATS)

FIGURES CERTIFIED by THE AUDITOR

15th BIRTHDAY GROUP

Paramount Pictures
OUTCLASS THE FIELD

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

AT THE START OF THE NEW SEASON—

He who hesitates is lost. Some exhibitors are going to get left for product. Don't delay another minute. Face the facts and make a decision.

Metro-Goldwyn-Mayer is all set with its greatest product!

WE hasten to advise any exhibitor who is still
WEIGHING the facts before making
FINAL decision on product for 1926-27
THAT he will be making a serious mistake
IF he does not immediately close for
METRO-Goldwyn-Mayer's new season pictures

THE FIRST SIX RELEASES—GREAT!

M-G-M confidently states
THAT it will release
ITS greatest product
IN the coming season
AND you know
WHAT that means!
IN the past two years
M-G-M has set a record
THAT has won your confidence.
WE will more than keep
YOUR faith and confidence.

REMEMBER that in addition to big $2 road shows
YOU get many starring hits from today's box-office names—
MARION Davies, Lillian Gish, John Gilbert, Norma Shearer,
LON Chaney, Ramon Novarro, Mae Murray, Buster Keaton, etc.
EXHIBITORS who have carefully analyzed the facts
HAVE lost no time in signing with

METRO-GOLDWYN-MAYER

Three August entries in a race for profits!

Tom Mix

and **TONY** *the wonder horse*

in

NO MAN'S GOLD

A Treasure Hunt in the Hills of Peril—with

Eva Novak Frank Campeau

Micky Moore Malcolm Waite

From the novel
"Dead Man's Gold"
By J. Allan Dunn

Scenario by John Stone

LEW SEILER
Production

They'll win! because FOX pictures are "BIG MONEY" pictures

Member of Motion Picture Producers and Distributors of America, Ins., Will H. Hays, President

The Eyes of the World Are On Warner Bros!

1926-27 starts with a bang!

WARNER BROS. and The Vitaphone Corp. present

VITAPHONE

The entire theatre world taken by storm!
A new and brighter future for motion pictures!
A WARNER BROS. achievement!

Presented in conjunction with

JOHN BARRYMORE in DON JUAN

No wonder New York is wild!
Picture greatness unprecedented in film history!

With more coming such as
SYD CHAPLIN as "Ol' Bill" in "The Better 'ole",
and another great Barrymore!

The future holds big things for you!
WARNER BROS. extended run productions.

Right now another great achievement

26 WARNER WINNERS for 1926-27

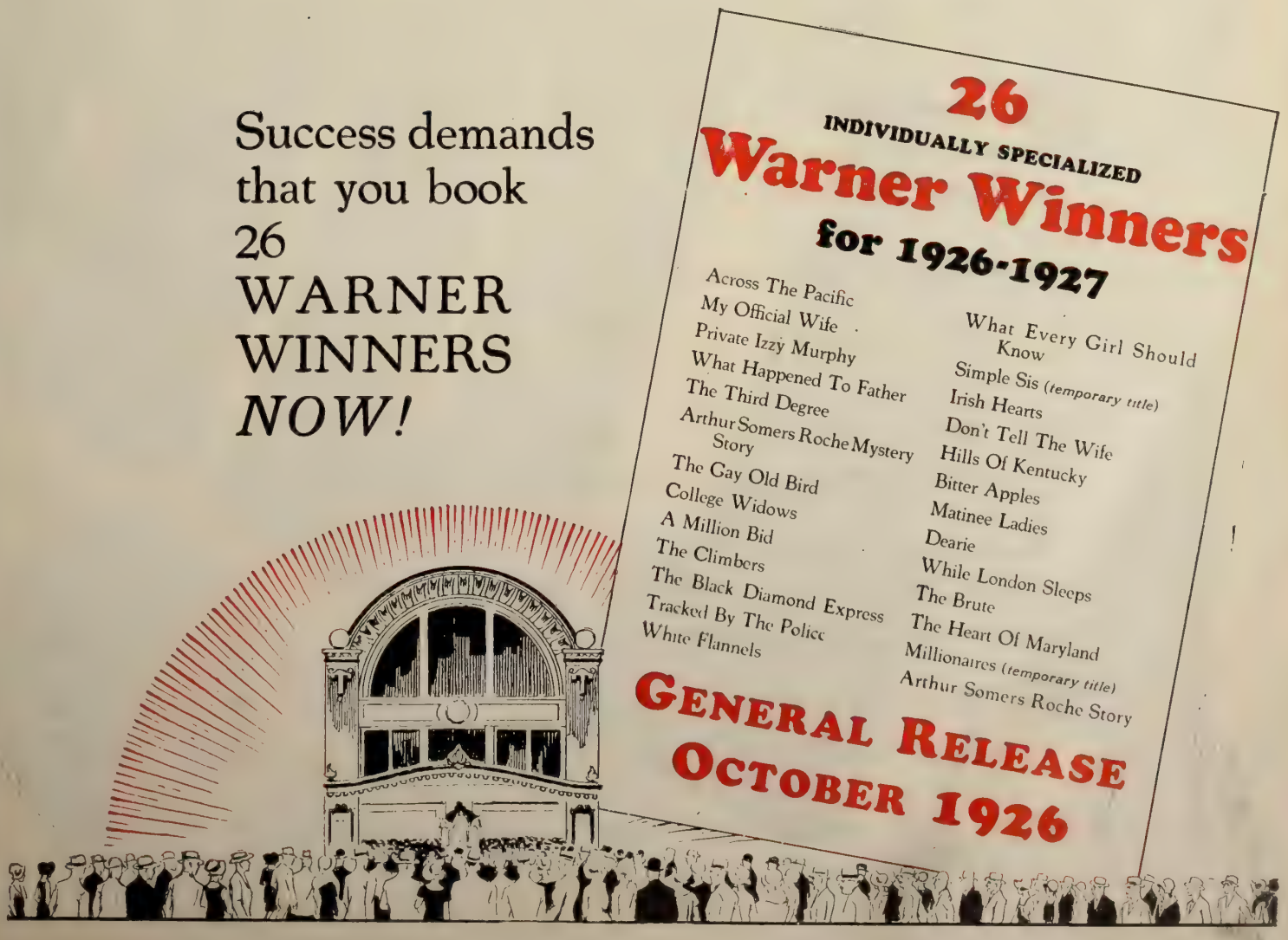
Every picture "individually specialized"
Making them specials in quality and power!

No wonder the exhibitor who books
26 WARNER WINNERS
is happy!

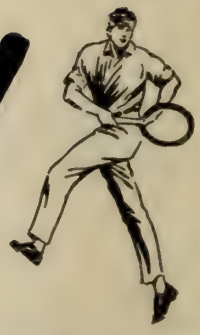
He knows that THE COMPANY WITH THE RECORD OF ACHIEVEMENT IS WARNER BROS.

And that WARNER BROS.
Will make his theatre
A bigger and greater success!

Success demands that you book 26 WARNER WINNERS *NOW!*



Sparkles with the Spirit of Youth!



Carl Laemmle Jr.'s

The LOL!

HAYDEN
STEVENSON

starring

George Lewis

with

Hayden Stevenson

and

Dorothy Gulliver

10 of them 2 reels each

Directed by Wesley Ruggles

Universal Junior Jewels

GEORGE LEWIS

Remember "The Leatherpushers"? What? Yessir? Well, Universal set out to make a series for which "Leatherpushers" was only a STARTING POINT—"The Collegians." In TIMELINESS and NOVELTY of idea, in THRILLS, in production CLASS, in speed of LAUGHS—this one breaks all records. No wonder the biggest buyers are breaking all booking precedents and RIGHT NOW, saving ten dates on their books for--

"THE COLLEGIANS"

READY! SET! GO!

12 Showmanship Pictures

— FROM —

Standard Pictures Corp.

PLAYDATES FOR "STANDARD"—MEAN MONEY FOR YOU!

First Production Released

October 1st, 1926

Standard Pictures Corp.
Presents

"SALVAGE"

By JAY GELZER

Author of "Driven" and other screen successes

With the following Standard cast

EARL WILLIAMS, ANDERS RANDOLPH

MARY McALISTER, CARROL NYE, LOU ARCHER

and others

Directed by
HARRY L. FRASER

"SALVAGE"—A thrilling melodrama of Love, Hate and Adventure, with a lonely girl—as "prize" money—aboard a windjammer; alone, friendless, fighting against a thousand odds—did she win?

Book "SALVAGE"—A Box-Office Boon

Get these titles for future bookings—"FATE'S PATHWAY"—"ANY GIRL"—"SOMEBODY'S BOY"—"MONEY"—"ROCKING CHAIRS" and 6 additional box office bets for the "second half."

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Standard Pictures Distributing Co.

O. W. Wahlstrom, General Sales Executive

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Wally Wales

WHIRLWIND Wally Wales in a SERIES OF SIX lightning action Westerns. That's one more reason why we know what we're talking about when we say that you can get twenty-four of the best Westerns on the market from us during the new season.

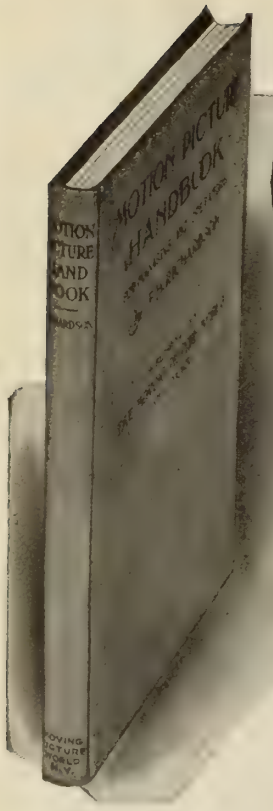
PRESENTED by Lester F. Scott, Jr., the first Wally Wales picture, "TWISTED TRIGGERS," is already in our exchanges. It's a knockout action Western. But good as it is, it is only an indication of the bigger and better productions to come. More money, more brains, more production value—that's the keynote of future Wally Wales pictures. No effort will be spared by Action Pictures, Inc., to make the Wally Wales series stand up against the best in the field.

THIS is announcement No. 5 regarding the Associated Exhibitors' product for 1926-27. No. 1 announced Bill Cody in six Westerns; No. 2, Sandow, the dog, in six action features; No. 3, Confessions Series of four; No. 4, Buffalo Bill, Jr., in six Westerns.

WALLY WALES will help you build up your business on Westerns. He is extremely popular today—and his army of followers is increasing with every release. Cash in on this growing popularity. Book all six—NOW!!

Associated Exhibitors, Inc.

Lewis J. Selznick, President



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That's How the Subject of Projection Has Grown

Through sixteen years of projection evolution—years of tremendous importance to the entire industry—the Handbooks of F. H. Richardson have kept pace—have gone far and wide—have become councillor and guide to thousands upon thousands of exhibitors and projectionists struggling to improve their work amidst technical difficulties which seemed almost insurmountable.

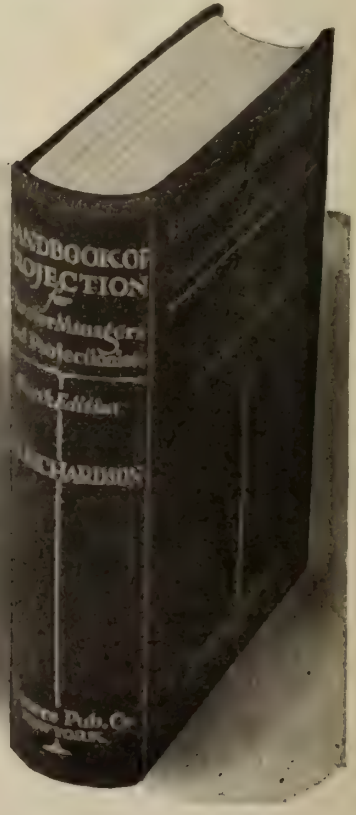
Like the very projection light beam itself, Richardson's Handbooks have penetrated places of darkest ignorance, bringing light and knowledge economically to the men endeavoring to reflect creditably upon the screen the picture products upon which so much time, money, and individual effort have been spent.

What S. L. Rothapfel *Says*

The contents of countless complimentary letters which the Chalmers Publishing Company have received concerning Richardson's Handbook may be best summed up by the following from S. L. Rothapfel:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."

974 Pages (Present Edition)



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OF MID-SUMMER, SWELTERING HEAT

at the

COLONY, NEW YORK

Pauline Frederick

in a Greater Drama than

"MADAM X"

"Devil's Island"

With

MARION NIXON — GEORGE LEWIS — LEO WHITE
JOHN MILJAN — HARRY NORTHRUP — WILLIAM DUNN

A drama of mother love—and hate, set in the world-renowned French penal settlement at Devil's Island.

The first film play of the prison home of Captain Alfred Dreyfus.

The story of the strangest marriage market in all the world.

A Sure Fire Money Maker of Road Show Quality

For

Every Theatre—Everywhere

A CHADWICK FIRST DIVISION PICTURE

RED STAG

Ripping . . . Tearing . . .
Flooring Critics! Asto
EXHIBITION. TIM
AUGUST 17th!
A Brilliant New Scre

A SAM WOOD
Production
Story by
BYRON MORGAN

GERS BROADWAY!

Smashing the Barriers of Big Town Cynicism!
unding Showmen! Rocking the Industry at PREMIERE TRADE
ES SQUARE THEATRE, NEW YORK, TUESDAY,

en Star Born in a Blaze of Glory!

JOSEPH P. KENNEDY
Presents

GRANGE

By arrangement with C. C. Pyle and W. E. Shallenberger

in

the booming college comedy-drama

ONE MINUTE TO PLAY

Bringing at One Stroke to the Screens of the World the Vast Drawing Power of His Popularity! The Greatest Individual Box-Office Attraction from the Laureled Heroes of Today Clear Back to the Embattled Gladiators of Ancient Rome!

To be released by
GREATER F. B. O.
September 19th

Distributed by

FBO

FILM BOOKING OFFICES
OF AMERICA, INC.

THE SUPER GOOD OF THE CENTURY!

not in a week-
not in a month
But the 1st day it played
The Great Deception
broke the 4-years house record at Rivoli, N.Y.
Big on Sunday
Held up Monday

With a smashing start like that, figure for yourself what this amazing Robert Kane spy drama will do when its fame has spread to every corner of the country.—Figure what it will do in *your* town!

PUBLIX THEATRES
CORPORATION
NEW YORK CITY
SAM KATZ, PRESIDENT

OFFICE OF
HAROLD B. FRANKLIN
VICE-PRESIDENT

Mr. Robert Kane
c/o First National Pictures, Inc.
383 Madison Avenue
New York, N.Y.

August 9th 1926

Dear Mr. Kane:-

I know that you will be glad to hear that the Rivoli Theatre, broke all records of attendance last Saturday, for a period over four years. In view of the fact that the feature attraction was your picture, "The Great Deception", I think that this information should be gratifying to you.

I am Wishing you continued success,

H.B.F. Very truly yours,

Harold B. Franklin

First National Pictures

ROBERT KANE presents
The Great Deception
Adapted from the "YELLOW DOVE" by George Gibbs
with AILEEN PRINGLE - BEN LYON
and
SAM HARDY, BASIL RATHBONE and CHARLOTTE WALKER
Directed by HOWARD HIGGIN

How they play!—And how they pay!
—Those BANNER GROUP Hits!—
We told you they'd click—week after week—52 weeks in the year.—Were we right?—AND HOW!

A First National Picture

Coming Events, in this case, reverse the proverb by casting a shadow behind them—"Three Bad Men" they are, from the William Fox feature of that title, a John Ford production; left to right you see J. Farrell MacDonald, Tom Santschi, Olive Borden and Frank Campeau.

Critics in Coventry Soon Would Reform

MUCH has been written of late about the incompetency of the New York film critics, most of whom are far more interested in their opportunities for wisecracking than in a careful and intelligent estimation of the merits or demerits of a picture production.

This is nothing new. Thirty years ago a dramatic critic attending the premiere of the first American-produced music hall ballet was heard bitterly to complain that the girls who impersonated the horses in a circus scene did not wear tails. If the girls had worn tails he could have written a fine criticism. Lacking the tails to write about, he damned the entire production with faint praise.

The condition still obtains. The alleged critics are employed for their ability to interest the readers; not because they have the slightest idea as to what they are writing about. They are more humorists than critics—and not so very humorous, at that.

Almost as bad is the well-meaning but misguided youth or miss who seeks to uplift the films rather than to appraise them. They can find good only in the work of their favorite directors—mostly imported—and laud the sometimes impossible to the skies while pictures of genuine entertainment value and box office worth are booted into the gutter, declaiming against the foolish public which may crowd the house at which these pictures are shown.

James Gordon Bennet had the right idea, though he worked it from a wrong angle. He sent the horse reporter or the Wall Street man to report on how the audience liked the picture. He had a dramatic editor, but no critic for the New York Herald in the heyday of its power.

The only trouble with the scheme was that the first night had to be covered and naturally on first nights the bulk of the seats were given to persons friendly to the management. "Success—Herald" became a by-word and a reproach.

Today the horse reporter sticks to the track and film criticism is given over to the immature and incompetent, who, puffed up by the imagined importance of their position, are supercilious rather than critical. Just because they can get their opinions into print, they take themselves far too seriously.

And theatre managers encourage them in this belief by quoting their opinions in the daily and trade press and displaying them on boards in front of the house. Often it is difficult to find even a single favorable line, but there is always something that is quotable, though not always can the entire sentence be used.

But the critic sees his name in the paper and on the boards, and he puffs up like an adder, and like the adder he spits more venom.

Why not refuse to take these little people seriously? Why not give them the silent treatment. If every manager and production company would refrain from mentioning any New York criticism for a period of six months, even the most intolerant would be squirming on the managerial doormats within that period.

It's a simple but drastic remedy. The only trouble is that you couldn't keep all the managers from breaking the rule. The temptation to rush into print with the first new-style criticism would be too great.

Outside of that it would be a wonderful scheme.

"What's New"?

By Bill Reilly

Managers, Not Janitors

SAM KATZ and his famous Home Office Troupe returned to New York last Monday, finding very little difference between the big town and Tampa when it came to temperatures.

In fourteen days district conventions were held at Tampa, Atlanta, Dallas and Kansas City, while visits of a day or half day were made at Jacksonville, St. Petersburg, New Orleans, San Antonio, Fort Worth and Chicago, where as many managers as could conveniently assemble met the Big Boss and his supporting troupers.

* * *

As a result names have become entities, and the season opens with the Publix forces freshened in their determination to make Greater Movie Season last until next August. It was a hard and gruelling trip for the one night standers, but it was well worth the discomfort and fatigue to start the season with every local manager on his toes. Sam Katz wants managers; not janitors—and he's got them now.

* * *

And Now It's "Lucky" Barry!

MAURICE F. BARR, Manager of the Saenger theatres, takes courteous issue over our suggestion that John F. Barry, head of the Paramount Managers' School, spending a few weeks in New Orleans, is to be commiserated. Mr. Barr points out that more than once, while in New York he has found comfort only in the privacy of his hotel room and his B. V. D.'s.

Had Mr. Barr been here the past superheated days he probably would have chucked even the undies. We're cured of bragging about New York as the ideal summer resort after what the weather man has been doing to us lately.

* * *

Aloma and Variety

"ALOMA of the South Seas" did a business of $166,000 in six weeks at the Rialto in New York. Gilda Gray, making her screen debut in "Aloma" appeared on the same bill with her picture in her dancing act. Her booking price has been quoted at $5,000 a week.

"Variety" followed "Aloma" at the Rialto, and in six weeks grossed $176,000 with no added attraction—just a good Rialto presentation, and a Lya de Putti personal appearance on the opening night.

* * *

It would seem, from first glance, that it would be proper to dust off the old line, "The picture is the thing," vamp for a paragraph or two on it, and call it square. But there are several lessons to be learned from these two amazing sets of figures.

Add—"Red" Grange

Add "Red" Grange to the screen list of those who are "there." The best football picture you ever saw, multiplied six times, is "Red's" "One Minute to Play" for F. B. O. and released just as the football season gets under way! Cut to showmanship pattern, no kiddin'.

In the first place, the palm must be freely yielded to Sidney R. Kent who grabbed off "Variety" for Paramount in his memorable deal with UFA in Berlin.

"Variety," single-handed, turned in $10,000 more in six weeks than "Aloma" did supported by the Gilda Gray act.

Without Gilda Gray "Aloma" would have done good business. For "Aloma" is a box-office picture.

Besides the lesson in buying foresight on Mr. Kent's part, and the original lesson in production to be learned from "Variety," there is the lesson in showmanship given by Paramount-Publix in putting over "Aloma."

As the picture theatre is constituted today, it is an undeniable fact that the public will respond to a supporting act or a name outside the picture business proper that means entertainment. Especially at picture theatre prices. And with picture theatre luxury of presentation.

Let us by all means have more pictures made as "Variety" was made. But let us, too, have more pictures designed and executed as "Aloma" was. And put across as "Aloma" was.

The Greatest Line of All

GOING back to Vitaphone, we thought of a query to put to you. As follows:—What is the greatest line in theatrical history? From the oratorical, dramatic, or human interest point of view you could think of a dozen lines in theatrical history any one of which might easily rate as the greatest.

* * *

But there is one line that leads the rest. The greatest line in all theatrical history is the waiting line. And Warner Bros. have coined the line anew with the Vitaphone—which is packing them in and standing them up outside "Don Juan" program at the Warners' Theatre.

It is a line that means history for the picture business and history for the Warners and their Vitaphone associates.

* * *

The great success of Martinelli's performance for the Vitaphone shows that the Vitaphone is going to discover—and more—develop the voice with the personality. Martinelli is easily the hit among the artists on the program, not only because his voice registers perfectly, but because he can "put it over." The Vitaphone has won him thousands of new friends. And he has won thousands for the Vitaphone.

The Vitaphone make the complete demand upon the artist. More than the picture proper, more than radio, more than the stage, the Vitaphone demands everything—and everything delivered not on the installment plan but simultaneously.

As the motion picture developed the screen personality, so the Vitaphone will develop a new and peculiar combination of artistic gifts.

* * *

Warners are doing some pretty figuring. They have signed Elsie Janis and her gang for the Vitaphone prelude to "The Better 'Ole." Which also shows that the Vitaphone is uncorking something else again—Vitaphone showmanship.

* * *

Brains for the Screen

THE ramparts of the motion picture must continually be fortified with brains that can function cinematically. But we are certain that there are brains inside and outside of the business that are being passed up.

We import fashion creators to dress up our stars and think that we have made a great step forward. We haven't at all. We've taken a step in the college period that we should have taken in kindergarten days. Besides, you can't throw a rock in any direction without hitting a baker's dozen of fashion designers.

Picture brains are a great deal harder to find than style brains. The style school, with its thousands of ramifications, has been at it for a much longer time.

* * *

We have thought for quite a while that there are two cartoonists right here in New York who think cinematically and who could be valuable on anybody's picture lot. Not dong cartoon strips, but actually engaged in standard production. These men are Will B. Johnstone and H. T. Webster whose work appears daily in the New York Morning World.

* * *

One of Webster's characters is "The Timid Soul." He and Johnstone are now writing a play bearing that name, translating the timid one to the stage. Johnstone has already been connected with successful Broadway plays. His work in the Morning World is a wonderful burlesque of a current news line.

Heretofore, when the screen has taken cartoonists into the fold it has simply translated the characters originated by the artists and used them in animated cartoons or comedies like the Andy Gump series and Fountaine Fox's "Toonerville Trolley" pictures.

As far as it goes this idea is all right. But we believe this is not fully utilizing all of the talent which is there. Many a cartoonist could cinematize an idea better than a great many trained continuity writers.

"The Timid Soul," after a successful Broadway run is quite apt to reach the screen. Even that is not taking advantage of the picture talent we are convinced these two men possess. It was smart business for the screen to grab Milt Gross. It will be smart to grab Will B. Johnstone and H. T. Webster—now.

* * *

Don Juan Barrymore

Warner Brothers' "Don Juan," taken by and large, is the finest contribution John Barrymore has made to the screen. Which MEANS something. Only Barrymore could have essayed this role and only Barrymore could have finished the job. A fine picture from every point of view and a triumphant step for Alan Crosland, its director.

And Rudy Fought!

"FIGHT, Rudy, fight! They need you! Fight!" This ringing admonition to Rudolph Valentino, wired to him in the Polyclinic Hospital, in New York City, by his friend, Richard Dix, from the West Coast, was read to "Rudy," and—

Rudy, who had put up a gallant, manly fight from the moment he was felled by those two dreaded adversaries—appendicitis and gastric ulcer—fought on! A great fight!

Out of the many thousands of cables, wires and letters that message from Richard Dix charged the hospital air.

It does one good to stand here and see how Valentino can fight.

On the West Coast

Jack Hoxie to Do Series For Sebastian

Bert Lytell Starts Another Crook Role

Fred Miller Putting Over Carthay Circle

From Moving Picture World Office, Taft Bldg., Vine St. and Hollywood Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Miss Sagor Completes Scripts For Goldstone

Frederica Sagor, who has been in original stories, continuities and screen adaptations for the leading film producers in Hollywood, just completed adaptations of two stories for Phil Goldstone Productions, "That Model from Paris" featuring Bert Lytell and Marceline Day, and "The First Night" with Bert Lytell and Dorothy Devore" are the titles of these two to be released through Tiffany.

Boasberg Ends Work On Keaton Film

Al Boasberg, who has been doing editorial work on Buster Keaton's production "The General," has just finished. Beside his editorial job, Boasberg also played a part in the picture and still wears the long "Side Burns" he assumed for the picture. Take 'em off Al we know you!

D'Arcy In Murray Picture

Roy D'Arcy has been chosen by M-G-M to play the heavy lead in "Valencia" Mae Murray's next starring picture, which Dimitri Buchowetski will direct.

CARMELITA GERAGHTY
Added to roster of beautiful girls in Pathe-Mack Sennett Comedies.

Bert Lytell Again With Columbia

Bert Lytell, who has just scored a great success in the title role of the Columbia production of Louis Joseph Vance's story "The Lone Wolf Returns," with Billie Dove, has started another interesting crook characterization for that organization. It is that of Harry Yyle in Max Marcin's playlet, "Obey the Law," adapted to the screen by Dorothy Howell.

Al Rayboch is directing the production, J. O. Taylor is doing the camera work and the cast includes Eugenie Gilbert, Hedda Hopper, Wm. Welch, Sarah Paden, Larry Kent, Edna Murphy and Paul Panzer. Harry Cohn, general manager of productions at Columbia studio, is personally supervising the making of the picture.

Willat Adapts Talmadge Story

Richard Talmadge will not only be directed by Irvin Willat in his first super-production for Universal, but he will work from an adaptation and scenario prepared by the versatile Willat himself. After a number of consultations with the star, Willat has completed the adaptation and also the scenario of "The Black Rider," a magazine story of adventure, mystery and romance, Talmadge's first vehicle under his new contract with Carl Laemmle.

Willat was signed to direct Talmadge after the athletic star had made a deal with Famous Players-Lasky for his services. When Willat read "The Black Rider" in magazine form he liked it so well that he decided not only to adapt it, but also to prepare the scenario. Talmadge regards the Willat effort a masterpiece.

With the delivery of the scenario, Talmadge is making preparations to begin production next week. Talmadge has signed Grover Jones as a gag man and Eugene McMuthrie as technical director.

Sebastian Signs Hoxie for Series

MAURICE E. SEBASTIAN, who recently announced his entry into the field of independent producers has leased space at the Tee-Art Studios for the production of a series of Western melodramas. Jack Hoxie has been signed as star of the contemplated series, while Scott R. Dunlap will direct them.

Although this series will mark his initial step as head of an independent organization, Maurice Sebastian has already proved himself an able and level-headed film producer through an association with his father, A. H. Sebastian, in the Sebastian-Belasco film enterprises. Before entering the motion picture field he was for some time associated with the Orpheum vaudeville circuit in an executive capacity.

Jack Hoxie, who has long been established as one of the outstanding cowboy stars of the screen, recently completed the role of "Buffalo Bill" in "The Last Frontier."

Archainbaud Picks Cast

Director George Archainbaud has completed his cast of players to support Milton Sills in "Men of the Dawn," a screen version of the novel, "The Legionaire," a story of the French Foreign Legion, which he is directing for First National at the new Burbank studios.

The completed cast includes Viola Dana, Natalie Kingston, Alma Bennett, Montague Love, Arthur Edmund Carew, William Mong, Charles Murray, Claude King, Arthur Stone and William Humphreys.

Hiers Finishes in "First Night"

WALTER HIERS completed his featured comedy role in Tiffany's "The First Night," produced at the Hal oach studios. The romantic parts were played by Dorothy Devore and Bert Lytell.

Margaret Morris In Zane Grey Film

Margaret Morris, featured Paramount player, will play the feminine lead opposite Jack Holt in "The Man of the Forest," according to an announcement by B. P. Schulberg, associate producer in charge at the company's west coast studio.

John Waters has been assigned to direct the picture, a Zane Grey work. Production is slated to begin early next month.

Carthay Circle Doing Big Business

Fred Miller's Carthay Circle Theatre, the only theatre ever erected to the pioneers of a state, has, since opening May 18, been screening Cecil B. De Mille's production "The Volga Boatman" to capacity houses and with each day bringing heavier patronage it looks as though the same program will run through August.

Recently Mr. Miller established Sunday night concerts with Frederick Burr Scholl at the Wurlitzer organ and Carli Elinor conducting the Carthay Circle Theatre Concert Orchestra. The music is broadcast from the theatre over the radio by remote control.

FRED MILLER
Who is carving out a unique and successful destiny for his beautiful Carthay Circle Theatre in Hollywood.

De Witt Jennings In "Exit Smiling"

De Witt Jennings, famous character actor of the screen, has been added to the cast of "Exit Smiling," a new comedy-romance of theatrical life, being directed at the Metro-Goldwyn-Mayer studios by Sam Taylor with Jack Pickford, Beatrice Lillie and a notable cast.

Jennings, a stage actor for years before becoming a screen player, enacts the manager of a traveling "repertory show" in the new picture.

* * *

William Koenig Signs New Warner Contract

William Koenig, for the past year studio manager for Warner Brothers, has been signed by that organization to continue in the same capacity under a new long term agreement.

Koenig has had a very colorful career with the show business. He received his early training with a circus, afterwards as manager of a chain of theatres, and finally forsaking the theatre to enter the motion picture industry.

* * *

James Hall Cast For Bebe's Next

James Hall has advanced another flight in his meteoric rise as a leading man with Paramount.

Announcement was made by B. P. Schulberg, Paramount associate producer, that Hall, formerly a New York stage favorite, has been selected to play the male lead in Bebe Daniels' forthcoming starring vehicle for Paramount, "Stranded in Paris."

CO-EDS TO STAR

These University of California co-eds, Katherine and Dorothy Irving, daughters of George Irving, "The American Father," will soon embark on a screen career.

Lieber and Rowland in Conference

With the arrival last week from New York of Robert Lieber, president, and Richard A. Rowland, vice president of First National Pictures, a series of important conferences began with John McCormick, general manager of West Coast production and M. C. Levee, general executive manager, at the new studios in Burbank.

The discussions of future plans and policies in production were interspersed with an inspection of the big plant which will house an intensive program of production activity in the coming months.

Both the visiting executives were highly pleased and expressed the utmost satisfaction with the manner in which the work attendant upon the completion of the studios, their equipment and the transference of all activities to the Burbank plant, had been carried out.

"It reflects unlimited credit upon both McCormick and Levee, as well as their able staffs," said Rowland. "The task was a big one and it has been accomplished with the minimum of delay and the maximum of efficiency. The fact that there was no cessation in production during the strenuous period of moving is a record in itself."

Mr. Lieber was equally enthusiastic and, after viewing pictures made during the last two months, both were emphatic in their approval of the product.

Mrs. Lieber and their two daughters, Clara and Louise, accompanied Mr. Lieber and in the party also were Mrs. Florence Strauss, scenario editor, and her daughter Aline.

The trade and newspaper press officially met Mr. Lieber and Mr. Rowland at a luncheon given in honor of the First National Executives at the Lakeside Country Club on Saturday last.

* * *

Bachmann Starts "Shameful Behavior?"

"Shameful Behavior?," based on the story by Mrs. Belloc Lowndes, was put into production this week on the coast as a Preferred Picture, supervised by J. G. Bachmann.

The adaptation of "Shameful Behavior?," which gives a new angle to the younger generation theme, is the work of George Scarborough, author and dramatist, who wrote two Belasco plays, "Heart of Wetona" and "The Sun Daughter."

Albert J. Kelly, having completed for Mr. Bachmann the newest Preferred release, "Dancing Days," has been retained to handle the megaphone for Mrs. Lowndes' story.

The Bachmann production forces are working at top speed with two units constantly busy.

* * *

"Sandow" in "Call of the Wilderness"

Joe Rock, famous comedy producer and director, over the megaphone for Sandow's second Associated Exhibitor offering, "Call of the Wilderness," during the first three days of production when the comedy scenes for the picture were filmed.

Rock is acting in a supervisory capacity for the filming of the series of six pictures Sandow is making for Associated. Jack Nelson is directing the dramatic action. Interiors are expected to be completed within the next few days at the Walcott Studios, Glendale, California.

In the cast of "Call of the Wilderness" are Lewis Sargent, Edna Marion, Sydney D. Grey, Max Ascher and Al Smith.

* * *

Bill Cody Begins Second Picture

FILMING of the stockyard sequence for Bill Cody's second western release of his series of six for Associated Exhibitors, "Flashing Heels," was begun this week. William J. Craft is directing the picture and Joan Meredith has the leading role.

"Flashing Heels" is the story of two westerners, one a young, romantic, devil-may-care cowboy, and the other his partner, an old, eccentric, amusing old cowpuncher. It tells how they fall into a large fortune, are almost relieved of it by fleecers, and eventually turn the tables on the swindlers and save the girl's father from financial ruin. Carl Crusada wrote the scenario and Arthur Reeves is at the camera.

* * *

Barton to Write for F. P. L.

BRUCE BARTON, nationally known author and editorial writer, arrived in Los Angeles on a writing agreement with Paramount whereby he will adapt his latest story, "The Man Who Forgot God," for the screen.

The noted writer and his wife were met at the Santa Fe Station by Studio representatives, including E. Floyd Sheldon, editor-in-chief of Paramount's West Coast production department.

Scott Sidney Will Direct "No Control"

Scott Sidney, who recently completed the direction of "The Nervous Wreck," an Al Christie special featuring Harrison Ford and Phyllis Haver, will next direct "No Control" for Metropolitan.

"No Control" is one of Frank Condon's most hilarious contributions to the Saturday Evening Post and is now being prepared for the screen by F. McGrew Willis.

* * *

Masquers Honor Mr. & Mrs. Noah Beery

In recognition of good fellowship, the Masquers, exclusive Hollywood actors' club, this week presented Noah Beery with a gold membership card. At the same time, Mrs. Beery was presented with a letter, written on parchment and signed by Messrs. Douglas MacLean and Robert Edeson, respectively present and past presidents, John St. Polis and Fred Esmelton.

The two gifts were tokens of appreciation to the Beerys' who recently gave over their San Fernando ranch and home for the annual Masquers outing.

* * *

Edwin Kennedy In "Going Crooked"

Edwin Kennedy has been signed to play the role of Never Wrong Doyle in the film version of John Golden's comedy mystery play, "Going Crooked" under the direction of George Melford, according to an announcement by Winfield R. Sheehan, vice-president of Fox Films. This is Melford's first picture since signing his contract with Fox Films. Production is scheduled to start almost immediately.

TOM MIRANDA

Recently signed for a year by Inspiration Pictures, as Editorial Manager

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor—

Epes Winthrop Sargent

H. M. Addison, of Binghamton, Makes His House the Focus of Local Events

SEVERAL weeks ago H. M. Addison, general manager of the Binghamton (N. Y.) Amusement Co., sent in an editorial covering more than half a column, double width, and leading off the editorial section.

Primarily it was a vote of thanks for his assistance in framing one of the Sun's circulation schemes, but it was so much more than that we wrote Mr. Addison asking him for a resume of the activities to which the editorial referred. Many of these have appeared in this department from time to time, but we knew that our list was far from complete.

First read this very unusual editorial and then we'll tell you what elicited such strong praise.

Inadequate Thanks

Whenever a lodge or other organization, any individual or set of individuals, in Binghamton or its sister towns wants to "pull off" something out of the ordinary in the way of a celebration or drive or movement of one kind or another, one man is always thought of—one man and his wife—and and usually listed for the occasion. This man always goes into the thing whole-heartedly, too—just as if a million-dollar reward lay back of the achievement. Invariably, when he takes hold of a project of any name or description, he throws himself heart and soul into it; and, almost invariably, makes a huge success of the particular enterprise or undertaking.

This man we have in mind—and his wife—could hardly be dispensed with or replaced, in our judgment; and we feel sure a great many citizens will agree with us. The municipality itself, as well as private individuals, firms and fraternities, owes him considerable. When the City of Binghamton wanted to stage a pageant equivalent to the importance of the opening of Memorial Bridge, it turned to one man—and his wife. When the Chamber of Commerce wanted a man to stage outstanding parts of the big Triple Cities Exposition, it turned to one man. And on both these noteworthy occasions, as typical examples that might be indefinitely extended, the celebrations registered a howling success.

In fact, anything and everything staged for Binghamton and Binghamton people by H. M. Addison—for everybody by this time knows who The Sun means—has been a "wow" and then some. Not forgetting Mrs. Addison, who has lent her services generously to the public on a great variety of occasions.

The Sun, anyhow, feels called upon to acknowledge publicly its own debt to Mr. Addison, in this instance for his part in the bear picnic, for thousands of kiddies, which registered a 100 per cent. success. We feel that this simple acknowledgment, indeed, is wholly inadequate—not nearly what Mr. Addison and his good wife should have, not only from us but from Binghamton, Johnson City and Endicott folk generally. "Addie" isn't rich, and probably he might appreciate some more substantial acknowledgment, though he wouldn't think of asking for it.

The Sun, at least, feels a debt of gratitude, deserving of public expression; and further that we should take occasion to say the Addisons constitute an invaluable asset to this community. People take a lot of things for granted—and they seem to take the Addisons for granted. As for us, we KNOW "Addie" contributes a lot of time and energy and oftentimes of money—out of his own pocket, to make things "go over" that really don't benefit him a nickel beyond what other citizens and people generally are benefited. This is a type of public service money can hardly buy—a type expressed in much broad and kindly feeling for an indefatigable worker of Addie's type—in many strong and lasting friendships, such as The Sun's.

And yet, friendship won't buy a peck of potatoes. From the general public Addie deserves a more substantial reward—and at least a public expression of appreciation. What shall it be, and when?

The direct incident calling for this approval was the interesting of 20,000 school children in a "Dan and Lena" Club. The initiation fee was one cent. Each child received a celluloid membership button, and with part of the proceeds "Dan" and "Lena," two black bears, were purchased and added to the menagerie of Ross Park.

Each year there is staged a picnic at the park and on the occasion of this picnic 10,000 school children drew the two bears, in a cage, out to the park and formally presented them. They were preceded by the Mayor, riding a fire engine, and of course there was a band. Local merchants and national handlers contributed the materials for the party, and the youngsters are still visiting the menagerie to see "their" bears.

Mr. Addison originated the idea, worked it out, handled all the details and let the Sun take more than half the credit.

Some Activities

But this is only a single example of his activities. Binghamton has a population of 90,000 with a suburban draw which brings the figures to around 125,000. Mr. Addison is at the head and front of practically every public stunt. With a genius for organization and with a clever wife, professionally known as Kathleen Barry, to help him stage pageants and presentations, he is called in no matter who starts the movement.

He yearly stages a fashion show for the American Legion, which runs three days and uses about 160 local people. The profits average $3,000 yearly, which are turned over to the Legion.

He handles the details of the election and financing of Binghamton's representative in the Atlantic City Beauty Pageant.

He handles all affairs for the Police and Fire Departments.

He promotes an annual industrial exhibit for the display of local products.

He conducts an annual baby show along the lines followed at Asbury Park, using a local park for his background.

He has been chairman of the Entertainment Committee of the Kiwanis Club for five years.

He organized the Boy Scouts in High School into a "High School Service Troop," which is at the service of all community projects. The troop is uniformed by local men.

He is chairman of the Program and Convention Committees of the Chamber of Commerce.

He is Vice-President of the Live Wire Club, organized to participate in all municipal activities.

Ball and Tennis Teams

He organized a ball team, tennis team and Scout troop in St. Mary's Orphanage, holding benefits to equip and uniform each.

Built a memorial to Harry L. Johnson with ten-cent contributions from school children.

Arranged a concert for the Japanese Fund at the time of the Tokio earthquake.

Gives theatre parties to institutional children and their elders, arranging for their transportation to and from the theatre. Each of these institutions is under the patronage of some local club organization.

He annually holds a Christmas Tree for the poor, working with all of the newspapers. More than 5,000 children are entertained and provided with gifts.

He yearly employs a cameraman to make pictures of the local schools and organizations. After these reels art shown in the theatre, they are loaned to the different organization for special showings.

Each year, shortly before Christmas, he

MADE A TRAILER FOR BROWN FROM M.-G.-M. LITHOS

The American Theatre, Evansville, Ind., used the six and 24-sheets on Brown of Harvard for trailers and employed the ones to decorate the base. Towed by a flivver the stunt brought in a nice extra sale.

Follow These Ideas and Make Your Town Loyal

stages a Sports Carnival, the proceeds going toward Christmas Charity. Last year the show included twenty vaudeville acts, sparring exhibitions and athletic events. Some $2,400 were realized, which sum was turned over to the Humane Society to provide Christmas dinners for the poor.

He has brought to his theatres more noted speakers than the most ambitious lecture courses. These appear for one night at the vaudeville house.

Mrs. Barry stages Easter pageants yearly for three different churches. Mrs. Barry also stages annual fashion shows, kiddie carnivals and similar local-talent offerings. In this connection Mr. Addison maintains a registry of local talent. These entertainers are virtually on the free list of the theatres in return for their participation in the various shows. In addition, this list is at the disposal of any organization desiring local talent and is, in effect, a clearing house.

Gave Asylums Victrolas

Through local clubs he placed Victrolas in all institutions. Twice yearly he holds a Victrola matinee at which admission is on record. At the same time the clubs are asked to put on Victrola dinners at which each member brings one or more records. In this way hundreds of records are obtained, which are distributed to the institutions to freshen the programs.

Each year, shortly after cold weather sets in, he solicits the donation of overcoats no longer desired by their owners. These are turned over to the poor who are in need of protective clothing. With ample newspaper support he receives around 500 overcoats, still in good condition, which are distributed by welfare organizations.

Each year the prize pupil of the public schools is permitted to "throw" a birthday party. One hundred and fifty of her guests are entertained at the theatre and then taken to a local hotel where the ballroom is at their disposal for two hours. Bus transportation is provided and souvenirs are donated by local merchants. As the parents came to the hotel for the kiddies, the soda fountain and lunch room return a profit to the hotel.

He frequently stages plays for local organizations, the last being the amateur performance of "Are You a Mason?" for Otseningo Lodge, 435, F. A. M. Last year he staged productions for Kiwanis and the Legion.

In general he has done away with opposition amateur events by a benefit system. Any organization can make more money—without trouble—by collaborating with Mr. Addison than they can by making independent productions.

If an organization has 1,000 members, the same number of tickets are provided. If the membership is 2,000 that number of tickets are issued. No advertising is done by the house for these benefits. The society must do its own selling, precisely as for an independent venture. The society gets 50 per cent of the face value. They make more money than they would "on their own" where expenses eat into the profits, and at the same time they do not blanket Mr. Addison's attendance.

In addition to his other Christmas activities, Mr. Addison acts as Santa Claus. Parents may bring presents for their own children, properly labeled, to the theatre. These are delivered by Mr. Addison in person on Christmas Eve. Doors are left unlocked and Mr. Addison walks in, presents the child with the presents, makes some apt comment and hustles on to the next address. It's a lot of trouble for him, but it puts a wonderful kick into Christmas for the kiddies.

Is it any wonder that Mr. Addison gets a write up in the newspapers that is something to be proud of? He's one of the leaders in his community, and, of course, his personal credit works for the benefit of the theatres.

Ten years ago the average motion picture exhibitor was just one small jump ahead of the dive keeper in public esteem. Today they are men of standing and importance. Mr. Addison has gone further than most, but no further than you can go if you have the same vision and the same willingness to give the best that is in you for the community good.

And you don't hear of Paramount or Loew or Fox building in Binghamton, do you? That's why. The going would be too rough.

Mr. Addison holds off opposition, not by controlling all the theatres, but by standing so solid with his townsfolk that no experienced man is willing to invade his territory. That's the way to hold your own.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three film subjects and 4 presentations made up the show which had "The Great Deception" as the feature photoplay. This picture ran 1 hour and 3 minutes and there was a two-reel comedy which required 14 minutes. The Topical Review used its accustomed 8 minutes, bringing the film portion of the program up to 1 hour and 24 minutes. The stage presentations took altogether 33 minutes, which made an entire performance of 1 hour and 57 minutes.

The big attraction on the stage was the first appearance in Brooklyn of the Happiness Boys, Billy Jones and Ernest Hare, well known for their radio appearances each Friday night through station WEAF. The Happiness Boys brought their accompanist Dave Kaplan with them and appeared on the apron of the large stage, while the pianist used the instrument which sits in the orchestra pit. The Happiness Boys used up 14 minutes with their songs and gabs. They were spotted from the dome by white lights and the pianist was spotted from overhead with a baby white spot.

Opening each of the four de luxe shows of the day was the Thomas overture, "Mignon." The lights were as follows: 2 bridge lamps of violet flooded the side drapes and draw curtains over the small production stage; blue foots and borders on both the large orchestra stage and small stage; lemon floods from the dome on the musicians.

Incident No. 2 was Lilly Kovacs, the girl pianist of the orchestra in Tschaikowsky's "Concerto." The number required 7 minutes and was lighted as follows: bridge lamps as in overture; deep blue floods on orchestra from dome; blue borders; and flesh pink spot on soloist.

After the Mark Strand Topical Review came a presentation in silhouette. Four string instruments from the orchestra played a special arrangement of "Dear Old Pal of Mine" behind a scrim which was lighted from behind by open box lamps of blue to make the four musicians stand out in black. This presentation required 4 minutes.

A CIRCUS EFFECT FOR GREATER THAN BARNUMS

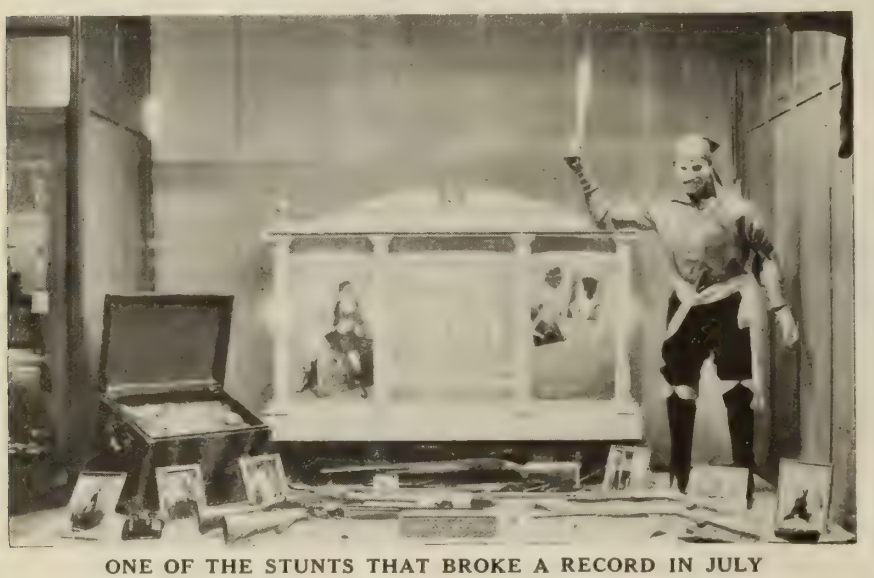
This is how the Victoria Theatre, Philadelphia, dressed the front for the F. B. O. The Victoria draws largely from transients and a chance for a good front is an asset of value to this house.

Nice Handling

Most managers who use the orthophonic as a stage act merely spotlight it and let it go at that. H. G. Griffin, of the Plaza theatre, St. Petersburg, Fla., used it for Say It Again and made it a production.

The machine was started on a dark stage. Presently a spotlight played on the space, apparently in an endeavor to locate the music. Finally it picked up a card announcing the machine and finally located the machine itself. Then the color wheel is brought into play until the end of the selection, when the light fades and the main title is thrown on the screen.

Denver House Broke Its Big Record in Midsummer



ONE OF THE STUNTS THAT BROKE A RECORD IN JULY

The Victory Theatre, Denver, broke its house record by nearly a thousand dollars with The Black Pirate and did it in July, at that. This dsiplay was made in a gunsmith's window for the United Artists feature.

Broke House Record In Midsummer Heat

Breaking a house record in July is a stunt worthy of remembering, and beating the old record by about a thousand dollars is considerable of a boost. That's what the Victory theatre, Denver, did with The Black Pirate, but it worked hard for every added dollar.

Walter League started off with an announcer at the Victory and Rialto, the announcement being made at each of the three de luxe performances at each house. The theatre was darkened and after a lusty Yo-ho a spot was thrown on a man dressed as a pirate, who made a brief but effective announcement. The same actor was used for both houses.

A hardware store made a display of guns with a three panel display card reading: "Just think what the Black Pirate would have done with this modern equipment. Several framed stills, a dummy dressed for the part and a treasure chest supplemented the display of arms.

Several jewelry stores displayed their stock frames with stills of the play and a number of confectioners used a Black Pirate Sundae.

Five silver dollars were planted in a park and made a basis of a treasure hunt. The rewards were not large, but the kids had a million dollars' worth of fun out of it, and the crowd which had gathered shared the enjoyment.

Pirate buttons were given 1,000 children who were to take part in the hunt and 1,000 stickers, white letters on a black ground, were pasted on menus, magazines and wherever else the house staff could lick and stick without giving offense.

All of the ushers were costumed in advance and 500 block sheets supplemented the regular paper.

Frank M. Wollen, advertising manager, handled the displays.

A New Name

W. R. Allen recently had a revival week at the Majestic theatre, Memphis, Tenn., only he called it "See them Again Week" and this sounded a lot more attractive. The list included Male and Female, Ten Commandments, Jekyl and Hyde, Birth of a Nation, Pollyanna and The Mark of Zorro.

To get interest, Mr. Allen issued a throwaway with about twenty titles and asked his patrons to make their selections from this list.

A novel touch was the use of about a thousand stills of old pictures, plastered all over the house front.

Used Huge Phone to Advertise a Serial

Putting over Strongs of Steel, W. B. Jacoby, of the Rialto theatre, Columbus, Ga., had a huge telephone of the desk type made of compo board for display in his lobby. Wires were run from this to telegraph poles on either side of the arch.

Placed in the centre of the lobby, directly in front of the box office, it was not in the way and can be used for each succeeding episode of the serial.

With Chip of the Flying U for his feature and the final chapter of The Radio Detective as well as the first episode of the new serial, it was a complete Universal program.

If you can get some lobby attractor that is typical of the idea of a serial, it will pay you to use it each time you show a chapter, to remind your patrons not to overlook an episode.

Put on a Parade for a Theatre Treasurer

When Miss Nora Braun, niece of Charles H. Sweeton, of Evansville, Ind., got married, her friends figured that having been treasurer of the Strand for three years, she should have a little exploitation, so they arranged a parade for her that was good publicity for the theatre, too.

Evansville is small enough for everybody who is anybody to know everybody else who is somebody, so it was all a family frolic which was enjoyed by the bride as much as by her lucky lesser half, Jesse Shepman.

Mr. Sweeton is the manager of the Strand, Majestic, American and Ohio theatres in Evansville and very popular with the salesmen and exploitation men who invade his territory.

PARADING THE NEWLYWEDS WAS A SPECIAL EXPLOITATION

When Miss Nora Braun, treasurer of the Strand Theatre, Evansville, Ind., became Mrs. Jesse Shepman, they gave her a regular ballyhoo parade and came down to the theatre to help advertise Monte Carlo, too.

Planck Makes Nice Display for Two Change Show

Ties Opening Cut to Continuation Week

Here are the two Sunday ads for Up In Mabel's Room at the Orpheum Theatre, Chicago. The first shows Mabel in her famous chemise with a smaller cut of a man peeping through a keyhole to the left of the signature.

WARNER'S
ORPHEUM
STATE at MONROE
8:30 a.m. till MIDNITE
Mabel's here! You must come over and see her!
Ouch! Look Out for a Hatpin!
MARIE PREVOST "UP IN MABEL'S ROOM"
You'll come in Smiling . . . You'll Laugh till your sides ache . . . and you'll go out ready to kiss the Landlord.
Exclusive First Showing
AMERICA'S POLAR TRIUMPH
The Complete and Official Motion Picture Record of the North Pole Flight of LIEUTENANT COMMANDER BYRD, U. S. N.

MABEL'S OPENING AD

There is a nice informality in the line "Mabel's here! You must come over and see her." This is backed up by "You'll come in smiling. You'll laugh till your sides ache, and you'll go out ready to kiss the landlord." Mabel is a frothy sort of play, not to be taken seriously, and this chatty style is much better calculated to sell than a solemn and ponderous appeal. The sales appeal is largely carried in the figure.

For the hold over the figure of the Peeping Tom is enlarged to fill the entire space, with "Mabel's a'goin' to stay another week" in place of a more formal line.

This is in Ruffler's style, and nicely done. You could not sell The Sea Beast with the same approach, but on the other hand you could not sell Mabel with the Sea Beast line of talk.

It's a little more work to think out just the right line of approach, but if you will take the trouble, you can frame copy that will carry the strongest appeal to the particular class who are apt to invest most heavily in tickets for that sort of attraction.

There is entirely too much routine copy turned out for various attractions. Suiting the style of copy to the style of play is much more profitable and the extra time it requires is well paid for in the B. O. returns.

You would not try to sell coffins and peanut brittle with the same general line of talk, and yet too many managers write

WARNER'S
ORPHEUM
STATE at MONROE, 8:30 a.m. till MIDNITE
Mabel's a'goin' to stay another week!
Ouch! Look Out for a Hatpin!
MARIE PREVOST UP IN MABEL'S ROOM
She Beats the Beaches! Everyone Is Laughing with Mabel
EXCLUSIVE FIRST SHOWING
Official Motion Picture of North Pole Flight of LT.-COM. BYRD, U. S. N.

THE HOLDOVER

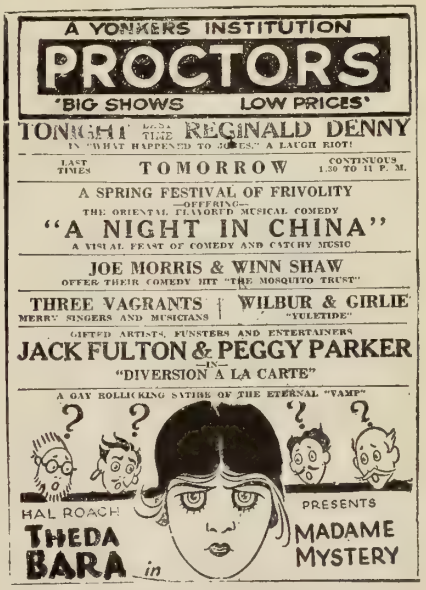
in one style no matter what the attraction. The Orpheum knows better.

Only Two a Week Creates History

Generally the Sedalia Theatre makes four changes a week, but with Kiki and Tramp, Tramp, Tramp, it was decided that each was good for a three-day run, and George E. Planck puts them over with a bang like a giant cracker. It may seem odd to some of you to gloat over a double change, but Sedalia is a smaller place, and it takes hustling to get them in on a two-day run for two of the four shows, so a dual run of three days each is something to brag about, and naturally Planck strives to move the populace to a proper enthusiasm, knowing that it will help the box office. It takes him five sixes to announce this important event, and he does it with singular good taste. What do you think?

Gives Roach Comedy Greatest Display

These two sixes from Proctor's theatre, Yonkers, N. Y., is pretty much the usual thing except that it makes a good use of the two column cut on Hal Roach's comedy, Mme. Mystery, with Theda Bara.


A YONKERS INSTITUTION
PROCTORS
'BIG SHOWS LOW PRICES'
TONIGHT REGINALD DENNY
IN "WHAT HAPPENED TO JONES," A LAUGH RIOT!
LAST TIMES TOMORROW CONTINUOUS 1.30 TO 11 P. M.
A SPRING FESTIVAL OF FRIVOLITY
—OFFERING—
THE ORIENTAL FLAVORED MUSICAL COMEDY
"A NIGHT IN CHINA"
A VISUAL FEAST OF COMEDY AND CATCHY MUSIC
JOE MORRIS & WINN SHAW
OFFER THEIR COMEDY HIT "THE MOSQUITO TRUST"
THREE VAGRANTS MERRY SINGERS AND MUSICIANS
WILBUR & GIRLIE "YULETIDE"
GIFTED ARTISTS, FUNSTERS AND ENTERTAINERS
JACK FULTON & PEGGY PARKER
—IN—
"DIVERSION A LA CARTE"
A GAY ROLLICKING SATIRE OF THE ETERNAL "VAMP"
HAL ROACH PRESENTS
THEDA BARA in MADAME MYSTERY

LEANING ON THEDA

The comedy is given about a third of the space and overtops the vaudeville feature by more than double space. The tabloid is just a tab, but Theda Bara in a comedy is something new and different, and the house gives it by far the best of the space.

MONDAY TUESDAY WEDNESDAY
JOSEPH M. SCHENCK presents
Norma Talmadge in "KIKI"
She winked her way, laughed her way, sighed her way, cried her way— ah mon ami, what a show!
SEDALIA THEATRE
Stage & Screen Attractions
HERE ARE TWO BIG REASONS WHY THE SEDALIA IS BREAKING ESTABLISHED POLICY AND PRESENTING TWO "3-DAY" RUNS THIS WEEK! THIS IS INDEED a BANNER WEEK IN THE HISTORY OF SEDALIA ENTERTAINMENT
No Advance in Admission Prices
THURSDAY—FRIDAY—SATURDAY
Harry Langdon
TO CALIFORNIA
7 reels of long Langdon laffs!
TRAMP TRAMP TRAMP
NEW YORK
Boots, Boots, Boots, Marching up and down again.
Laughs, Laughs, Laughs, Bobbing up and down again.
There's no end to the fun.

A FIVE SIXES FOR A PAIR OF BIG ONES

Cropped Cuts Help Mike in This Narrow Space

Crops Two Cuts To Get Them In

Using two cuts on Mike, the California theatre, Bakersfield, crops them to make them fit the space. It is not such a small space, at that, about 11½ by two, but a three column cut was cropped to give a deep drop, and the barrel cut was trimmed just below the signature. The result is an odd display with a little too much type, but none the less effective.

WEST COAST
CALIFORNIA
CHESTER AVE AT 18TH
CONTINUOUS SUNDAYS AND HOLIDAYS—2:45 TO 11 P. M.
Matinee Saturday, 2:30—Evenings, 7 and 9
THREE DAYS, STARTING TODAY
Sunday, Monday, Tuesday
Wait 'till you meet Mike.
HOW you'll fall for her—her sense of humor, her courage, the thrills whirling about her jaunty figure! A mail robbery! A runaway train! A chase by aeroplane and the U. S. Marines! Laughs! Tears! Romance and Excitement!
A thrill-a-minute comedy!
featuring
SALLY O'NEILL
the new wonder girl —
LORD STERLING
CHARLES MURRAY
WILLIAM HAINES
LOUIS B. MAYER presents
MARSHALL NEILAN'S
uproarious success based on his own story
Metro Goldwyn Picture
MIKE
Also Overture, "H. M. S. Pinafore"
California Orchestra
And Don Carr's Poppyland Band
(Sunday Only)

TRIMMED DOWN CUTS

This gives a better effect than some of the two column cuts, and the trimming is done so that it does not suggest crudity. It jams up the selling talk a little, but that talk simply has to go in, for Mike is one of those plays you have to talk about to sell it properly. Get the first show over and your audience will do the talking for the rest of the run, but the point is to get in as large a crowd as possible the first day. The California seems to have done it.

Takes Extra Space On Wilderness Lady

The Pantheon theatre, Toledo, took extra large space on The Wilderness Woman and without overloading managed to pack a lot of selling talk into the three tens. It is jazzy sort of talk that will sell to the people who will most appreciate the play, and we think that this layout must have sold a lot of additional tickets to the floaters. Certainly it would seem to pack an appeal to the non-fan.

PLENTY OF TALKING

The talk seems to be press book material, but the Pantheon had the good judgment to realize its value and make good use of it. It is all set in a measure not too wide and in an easily readable type. There must have been a strong temptation to play it up in ten point, but it is much better the way it is. The absence of many heavy lines is precisely what gives this layout its decided punch.

Mostly Display But Gets Notice

The Century Theatre, Baltimore, takes a four sevens for this display. A three fives would give just as much effect, for the design is such that the copy would be as well displayed in smaller space.

The advantage of a design like this should be that it gives as good a display without requiring a large space, and three fives would have been as good as a five sevens. Using the same idea, but with wider rule, Cliff Lewis got the same effect with about half the space.

This is one of the most effective designs we know of. It originated in New England (but not Boston), and could well be made a trade mark design with the corner held to the feature and the panel for the productions.

This display seems to be based on a re-cut two column mat, notched to let in the very good selling idea of "all three." It is seldom that a display sells so forcefully and direct-

TOO LARGE A SPACE

ly. Try it some time and if you like it, have a cast made, notched for the corner and mortised for the panels, but use a two point rule for a two column space and a three for a three, with a six point rule for the four column width.

In time your patrons will learn to look for the design when they look for your ads, and the general reader will find it more difficult to overlook your display than the more conventional designs.

Air and Street

Charles Morrison, of the Arcade, Jacksonville, is a former actor and it was no trick to play Cohen to the Kelly of Announcer Squires of the local broadcasting station, and in a patter of comedy they managed to work in a lot about their picture appearances at the theatre. As Morrison is a regular on the station, he could put it over nicely.

The day before the opening he sent out a Hebrew comedian to sing the old time Has Anybody Here Seen Kelly?, following with a few free remarks about the lowlife associate. After passing out heralds, he would move on to a new pitch.

The two stunts made a large extra business.

Envelope Sold

The envelope was better than the herald it enclosed when E. R. Rogers undertook to sell That's My Baby at the Tivoli Theatre, Chattanooga. The printed loaned him a stock cut of a stork carrying a baby, and this and "A message from the stork" were printed on the front of the envelope. The result was that every herald was read with interest since it had been properly introduced. He used a number of other stunts, but this was the big booster.

Pooled the Ads

Two girls who wore advertisements for The Palm Beach Girl at the New theatre, Fort Smith, Ark., were John P. Read's idea of overcoming the attraction of the swimming pools, for the girls visited the pool each afternoon for a week, and took their pay in passes, so all it cost was two small banners.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Score of Theatres to Reopen in New York

Moving Picture World Bureau, Albany, August 16.

WITHIN two weeks a score or more of picture theatres in this section of New York State will be reopened to the public, following redecorating and improvements that have entailed expenditures running into the tens of thousands. In Albany there will be a new theatre opening early in September, while in the neighboring city of Schenectady, work on Proctor's $750,000 house is forging ahead, indicating that the theatre will be in shape to open in November and perhaps earlier. The Albany and Broadway Theatres in Schenectady will reopen early in the fall.

The Majestic in Cohoes will reopen on Labor Day following a general overhauling. In Ogdensburg the Strand, owned and operated by Bob Landry, will reopen on August 30, the week of the county fair. The entire interior has been redecorated. The Hudson in Albany will reopen on the same date. It has been much improved. No date has been fixed for the reopening of the Delaware in Albany. The theatre which George Roberts is constructing out of the Catholic Union Hall in Albany will not be in shape for opening on Labor Day, as anticipated, but according to Mr. Roberts the opening will come not later than September 15. Mr. Roberts has taken a fifteen-year lease and will charge 15 cents. A new organ is being installed at both the American and Proctor's Fourth street house in Troy. Gardner Hall in Troy is closed at present, but will reopen the fore part of September.

CHANGE FIRM NAME

The Schine boys, Louis and Meyer of Gloversville, with about seventy theatres in their chain, have decided to change the name of the company from the Schine Theatrical Company, Inc., to Schine Chain Theatres, Inc., and have filed papers to that effect with the Secretary of State at Albany. Only a few years ago the two brothers made their first venture in the theatrical field and with but $1,500 in their pockets.

COLLAR SHOPS CLOSE

Theatre owners in Troy are a bit pessimistic these days over business, the result of the collar shops closing down for midsummer and throwing something like 8,000 women out of employment. Troy is quite like Schenectady in this respect. When the large factories close down or run part time, pictures are the first to feel the slump.

CASH TAKES WINGS

Visions of a snug little fortune vanished overnight for Ben Stern of the Lincoln Theatre in Troy during the past week. For the past several years the chief hope of Mr. Stern is to some day win the baseball pool. Last week he was high man until Saturday. And then something happened and Ben's winning team dropped out of sight along with Ben's dream of wealth.

VEILLER SMILES

Tony Veiller, manager of the new Mark-Ritz in Albany, was all smiles this week. Despite the hot weather, the new house turned them away night after night. On the opening day something more than 4,000 were chalked up. All first-runs at a 25-cent admission will be the rule.

A WELL-EARNED SUCCESS

"Pop" Linton, veteran of veterans in the picture field in Central New York, was in town during the past week. He brought his son, who is associated with him in handling the Olympic in Utica. "Pop" plans to have his son succeed him some day and the boy is learning the business from the ground up. He sits in on all the buying. Mr. Linton is proud of his music. One night each week the organ is broadcast. Mr. Linton admits that he is doing well with the new house.

MAY ENLARGE

The idea of a fireproof exchange building for Albany has proved so aceptable to the exchanges that W. W. Farley, who financed the building, is now seriously considering the erection of another unit on a vacant lot adjoining the present structure, which is now filled.

ROSE-COLORED NOTES

William Rose, manager of Gardner Hall in Troy, closed for August, is enjoying a few weeks' vacation. James Rose has opened the house at Queechy Lake and is reported as doing well this season. Incidentally, the parents of the Rose boys have moved to Troy and the whole family now gathers around the table for one of mother's chicken dinners.

GOLDEN WELCOMED

After one of the stiffest fights ever waged by a local exhibitor seeking to regain his health, Jake Golden of the Griswold in Troy appeared on the scene last week and received a welcome that will be long remembered. At one time Mr. Golden, weighed but 83 pounds and no hope was held out for his recovery at the Boston hospital. Although still much under weight, Mr. Golden is looking his old self and promises many an innovation for the Griswold, once he takes up the reins again.

PROSPERITY HURTS

Just think of it! Jake Rosenthal, owner of the Rose in Troy, has lost seven of his regular patrons, the sort that come night after night, from the father down to the latest arrival. When the seven failed to put in an appearance, Mr. Rosenthal wondered. Last week he learned the reason. The father found an automobile which he could buy for $50, so, instead of attending the Rose, the family, all seven, whizz through the country.

A BELATED HONEYMOON

When Louis Rinn of the American in Troy was married a couple of weeks ago, he found that it would be impossible for him to take his vacation at that time. Now Mr. and Mrs. Rinn are on their honeymoon, a bit late perhaps, but they are in Montreal, so nothing really matters.

PLAYS THE HOST

Julius Berinstein, owner of houses in Albany, Troy, Elmira and elsewhere, took an auto trip last week and had Mr. and Mrs. Moe Streimer of New York as guests. Mr. Streimer is general sales manager for United Artists.

SHADOWING GROUNDHOGS

Louis Buettner of Cohoes is hanging up a new record these days as the champion woodchuck hunter in these parts. Every afternoon finds Mr. Buettner driving along the country roads, his eyes ranging the fields for a chuck. As yet, Mr. Buettner hasn't taken to notching the butt of his rifle for every one slain.

MISSED CONTRACT, TOOK HAT

A bit of advice to James Roach, general manager of the Farley houses in Schenectady. The next time Alex. Weissman, local manager for Metro-Goldwyn, approaches and begins to talk contracts, hide the straw lid, even though the season is less than a month longer. The other night Mr. Weissman became so excited while talking with Mr. Roach that he had a cigar and a cigarette going at the same time, and then to cap the climax walked off with Mr. Roach's hat, wearing it back to Albany. All of which explains the reason why Mr. Roach was seen for several days about town, looking like a product of Union College.

Williams Succeeds Phelps in Minneapolis

Moving Picture World Bureau, Minneapolis, August 17.

E. S. WILLIAMS came into the big Hennepin Orpheum Theatre from St. Louis this week to take the place of Frank N. Phelps, manager, who has been promoted to the general offices in Chicago. He finds Frank Burke, director of publicity for the Hennepin Orpheum and the Seventh Street, away on leave of absence handling publicity for Madame Anna Fitziu, prima donna, in New York. But he knows his way around, for he used to handle the Palace-Orpheum in St. Paul and he comes from the New St. Louis in his Missouri town.

LATE OPENINGS

Ed Rekow at Elbow Lake, Minn., has opened the house he bought there recently. The Lawler has reopened with a new organ at Rochester, Minn. The Orpheum at Fort Madison, Wis., has been closed for repairs by W. Ebinger. Construction starts next month on the new Capitol at Madison, Wis. Hoff and Adams have offered a prize for the naming of their new Port Washington, Wis., theatre. F. L. Koppelberger will reopen the LaCrosse Theatre at LaCrosse, Wis., as a 10-cent house. Frank Cook of Milwaukee is overhauling the city hall at Plattesville, Wis., to make it into his New Park Theatre there. W. R. Vincent is enlarging the Grand at Oconto, Wis. A. H. Friese, late of the Majestic, Plymouth, Wis., has gone to St. Augustine, Fla., to manage the Orpheum.

MORE THEATRE NEWS

The New Casino at Glidden, Ia., will run two shows a week under W. H. Smerdon. A. M. Gipple has bought the Majestic at Letts, Ia., from Lawrence Brookhart, Cranston. L. J. Wegener of the Des Moines Capitol will manage the Fort Dodge Rialto and Majestic, replacing P. R. Touney. J. B. McCormick has reopened the Lyric at Lakota, N. D. The Rex at Bismarck has been closed by Bohler and Haase. Bert Parsons of Springfield, Minn., is equipping his new State to open September 1. A. M. Leitch takes back the Strand at Milford, Ia., from Gjerkins brothers, to whom he sold some time ago.

Iowa Theatre Man Plans a New House

H. N. Davies of Spencer, Ia., intends to build a new picture theatre at Storm Lake, Ia. The Columbus Theatre Co., Columbus, Neb., has been incorporated for $50,000. The Elite at Lorens, Ia., has been sold to J. G. Fair, formerly of Shaler, Ia. C. E. L. See formerly owned the Elite.

Midwest to Run Rockhill, Kansas City

Moving Picture World Bureau, Kansas City, August 18.

THE Rockhill Theatre, $250,000 Kansas City theatre to be constructed at Forty-sixth street and Troost avenue, will be operated by the Midwest Film Distributors, Inc., of Kansas City, it was confirmed this week by E. C. Rhoden, manager of Midwest. The new house, seating 1,600, will be the largest suburban house in Kansas City. Plans are being drawn by Shepard & Wiser, architects. It will be the seventh Midwest house.

ENLISTS WOMEN

Through the effort of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, the Women's City Club of Kansas City, composed of the most influential women in the city, will issue a booklet this month containing the names of all pictures approved by the motion picture committee of the women's organization, the dates they are to be shown and the name of the producing company.

TO OPERATE JOINTLY

Three theatres of Glenn W. Dickinson of which were pooled with Universal the other day, will be operated jointly with "U" houses, it was announced this week. The theatres are located in the same towns with Universal houses. The Dickinson houses which were pooled are: Marshall Theatre, Manhattan, Kas.; Orpheum Theatre, Parsons, Kas., and a new 1,250-seat in Independence, Kas. One manager will operate both the Universal and Dickinson theatres in each of the towns.

FIVE SUNDAY SHOWS

So large have the Sunday crowds been at the Newman Theatre, Kansas City, that that house will adopt a new policy of five shows on Sundays, beginning this week, according to Bruce Fowler, manager. The doors will open at 11:30 a. m.

REMODEL GLOBE

Patrons of the Globe Theatre, first-run house of Kansas City, found a much changed theatre when the house opened its doors after a period of six weeks' remodeling. The walls have been retinted a deep cream with polychrome. There is a women's smoking room, a nursery, rose velvet drapes for the stage, new carpets on the lower floor and a tile floor for the balcony foyer. The total cost of the improvements was more than $80,000, according to William Flynn. Admittance prices will be 25 cents for matinees and 50 cents at night.

FOWLER RUSHED

Bruce Fowler, managing director of the Newman and Royal Theatres, Kansas City, is a doubly busy man. Since abandonment of the Greater Movie Season campaign as a M. P. T. O. Kansas-Missouri project locally, the Newman and Royal Theatres have been making progress in staging the campaign between themselves. All of which leaves Mr. Fowler much time to loaf—not.

WHITTAKER RETURNS

Ray Whittaker, manager of the Shubert Theatre, Kansas City, returned from New York this week just in time to plunge into the redecorating work which is under way at the Shubert.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Peal, Royal, Grain Valley, Mo.; Claire Reams, Ritz, Baxter Springs, Kas.; T. S. Wilson, Casino, Excelsior Springs, Mo.; Mr. and Mrs. A. S. Raborn, Lyric, Almena, Kas.; "Doc" McDowell, Wellington, Kas.; H. McGuire, Darlington, Mo.; I. Weinsheink, Grand, Mexico, Mo.; W. P. Cuff, Chillicothe, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

IMPROVING NEW DIAMOND

The New Diamond Theatre, suburban house of Kansas City, is undergoing redecorating work which also includes a new front canopy.

SHANBERG TO N. Y.

M. B. Shanberg, president of the Midland Theatre & Realty Company of Kansas City, which supervised the promotion of Loew's new $4,000,000 Midland Theatre in Kansas City, has left on a hurried business trip to New York.

Golden State Opens in Monterey, Cal.

Moving Picture World Bureau, San Francisco, August 14.

THE opening of the Golden State Theatre at Monterey, Cal., on the evening of August 6 proved a gala event, attracting more than 400 persons from San Francisco and Los Angeles, including several film stars and leaders in the industry. Frank Sheridan of Carmel, well-known dramatic actor, was master of ceremonies at the dedication and introduced Mayor George Hudson of Monterey, Mayor William J. Gould of Pacific Grove and Mayor John J. Jordon of Carmel, together with a galaxy of stars including Marie Prevost, Jack Duffy and Vera Steadman.

The theatre seats about 1,600 and was designed by Reid Bros. of San Francisco. The building is of modernized Spanish construction, with an interior suggestive of the outdoor atmosphere, the effect being that of a great ampitheatre. Music is furnished by a large organ, presided over by Morte Mortensen. The theatre is conducted by the Monterey Theatres Company under the direction of the Golden State Theatre and Realty Corp. of San Francisco. Mark G. Keller is manager, James Dutton, assistant manager, and Kay Keller, secretary. The policy is that of continuous shows daily from 2:30 to 11 p. m., with vaudeville on Sundays and holidays. The opening bill included "Up in Mabel's Room" and "Uppercuts."

KLEIN RETURNS

M. Klein, formerly executive manager of the Wigwam Theatre in the Mission District, San Francisco, has resumed the active management of the North Beach Theatres in which he is interested, these being the Verdi, the Broadway, the Liberty and the Washington. Extensive changes are being made in the Liberty Theatre, the seating capacity of which is being enlarged.

VALLEY PROSPECTS GOOD

Frank J. Alberti, who for years sold Bio carbons at San Francisco, but who has for some time been manager of the Merced Theatre, Merced, Cal., for the Golden State Theatre & Realty Corp., was a recent visitor in his old home town. He says that the hot weather in the Valley has hit business, but that the outlook is for a wonderful fall season.

CREE CONVALESCING

Walter Cree, who deserted the film exchange end of the business several years ago to become an exhibitor and who is now at the helm of the Lyceum Theatre, Fresno, is convalescing from a serious illness.

KING ENDS TRIP

Allen King, who formerly conducted several large picture houses at Oakland, Cal., and who still has one or two small ones under his direction, has returned from an eastern trip of several months, having made a great circle, which included Montreal, New York, Havana and the Panama Canal.

CLARK OPENS

The Clark Theatre was formally opened recently at Vacaville, Cal., by W. J. Clark, the event attracting quite a number of exhibitors and film exchange men from San Francisco. The new theatre is a handsome house, with comforts of the same type that are found in the large theatres in the big cities.

MEYER A VISITOR

Sam C. Meyer, assistant manager of the Hippodrome Theatre, Portland, Ore., was a recent visitor at San Francisco, visiting his nephew, Irving C. Ackerman of the Ackerman & Harris circuit.

BUYS POINT RICHMOND

Mrs. V. Langer, who formerly conducted the Park Theatre at Oakland, Cal., has purchased the Point Richmond Theatre at Point Richmond, Cal. The Diamond Theatre, San Francisco, has been purchased by V. Porrazzo, heretofore connected with the printing business.

Cambridge, Ohio, Houses Remodeled

Moving Picture World Bureau, Cincinnati, August 17.

THE Colonial and Strand Theatres, Cambridge, Ohio, both of which have undergone extensive remodeling and redecorating under the management of Fred E. Johnson, who recently assumed charge, are opening for the new season after having been dark for several weeks. The Colonial will open with a legitimate attraction before going into pictures, while the Strand will play a short run of "The Big Parade."

PLAN NEW HOTEL

A new hotel building, 10 stories in height, which will house a picture theatre on the ground floor, will be erected by the Agathon Hotel Co., Massillon, Ohio, at a reported cost of 1,250,000. The site is at the corner of North Mill and Plum streets.

CLARK RETURNS

Bill Clark, publicity director for the Libson chain of theatres in Greater Cincinnati, has returned from an extended vacation in Michigan, where, accompanied by Mrs. Clark, he spent his time trying to improve his golf.

A FALSE ALARM

The police at Hamilton, Ohio, discovered the front door of the Rialto Theatre unlocked when making the rounds at 2 a. m. recently. Manager John Schwalm was notified, but upon investigation nothing was found to be disturbed. However, it made a good newspaper story.

ENTERTAIN CHILDREN

Managers Silver and Turberg of the Palace Theatre, Hamilton, recently acted as hosts to several hundred children who compose the Sunshine Club, sponsored by a local newspaper.

Bathing Beauties in Vogue in Chicago

Moving Picture World Bureau, Chicago, August 17.

FOUR Lubliner & Trinz theatres, the Vitagraph, Pershing, Convent and Biograph, will hold bathing beauty contests during the next few weeks, and the winner will be known as Miss Belmont and will appear at the opening of the new Belmont Theatre of the circuit, which is expected to be ready for the September dedication. This will be one of the finest de luxe picture theatres in the northwestern part of Chicago.

MONROE OPENS SOON

The Monroe Theatre of the Fox circuit will open on August 28. Manager Abe Kohn is making preparations for some real business this fall.

NEW APPOINTMENTS

Norman Field, general manager of the Woods Theatre of Jones, Linick & Schaefer, is on his vacation and George Moore, formerly manager of the Orpheum, has been named assistant manager and is on the job while Fields is away. Aaron Jones, Jr., formerly at the Woods Theatre, will have charge of the Palace after it passes from Orpheum management next month. Samuel Levine has been named managing director of the new Highland Theatre of the Ascher circuit at 79th and Ashland avenue, coming from Los Angeles, where he was connected with Publix. Harold Jacobs has been named assistant manager.

MANAGERIAL CHANGES

Several changes have been made among the managers of the Ascher circuit. S. C. Claggett, formerly of the Calo, has been assigned to the management of the Forest Park. Harry Rouda, manager at the new Midwest, has been transferred to the Court Lane. Will Michaelson will look after the management of the Midwest. Ralph Ketterting, Jr., son of the well-known publicity director of the Ascher circuit, is helping out in the publicity department during his summer vacation. George Aylesworth has been named manager of the new Drake that is being rushed to completion in Portage Park. It will seat 1,800 and will show pictures with presentations.

NEW COMPANY

Earl Crawford, Themis Kyrakos and R. Smith have organized a company under the name of E. J. Crawford Productions, with offices at 127 North Dearborn street, to produce pictures and manage presentations. It has a capital of $25,000.

VARIETY CHANGES

C. L. Morrow of Decatur, Ill., has taken over the Variety at Champaign, Ill., from Mrs. Henry Mitchell. R. A. Morrison has been named manager for the Mitchell circuit.

GO TO ST. LOUIS

Richard W. Hill, assistant manager of McVickers Theatre, and Clement Krepps, of the Uptown Theatre of the circuit, have gone to St. Louis, where they will take over the management of the new Skouras Theatre, the Ambassador, which opens next month.

ARCADIA REOPENS

The Arcadia at Olney, Ill., has been reopened under the management of Phil Heyde of that city.

WEISS PURCHASES GROUND

Max Weiss has purchased the northwest corner of Seventy-first and Bennett avenue and plans are being made for a million dollar theatre and apartment building for the corner.

PERLEY WEDS

The boys are extending congratulations to Frank Perley, manager of the Playhouse on Michigan avenue, on his marriage last week to Miss Mildred Alma Dittman.

Detroit's Michigan Opens This Week

Moving Picture World Bureau, Detroit, August 16.

THE biggest event in Detroit picture circles this week is the opening of the new Balaban & Katz Michigan Theatre in an entirely new theatrical section of the city. Ben Serowitch, special exploitation agent for Balaban & Katz, has been here for three weeks preparing the advance exploitation for the opening. The Detroit Board of Commerce is giving an official welcome to the theatre in view of the fact that it is expected to bring 25,000 people daily into this new section. Merchants along the right of way are decorating their store fronts and windows. Much publicity has been obtained in the local papers over the various art treasures which are to form a part of the theatre's decorations. Frank Cambria, Publix director, has also been here for the past few days putting the finishing touches to the decorative effects.

HEAT HURTS BUSINESS

Greater Movie Season continues to hold up well, although the terrific humidity of the last ten days all but knocked the pins from under it. The downtown houses felt the slump slightly, but the smaller community theatres with their less elaborate cooling systems took a box office nose dive in several instances.

SCREEN IN POLITICS

The Governorship fight in Michigan is raging merrily and the theatres are playing no small part in the campaign. Gov. Groesbeck has prepared a series of four single-reel pictures dealing with his accomplishments in office, and these are being shown almost 100 per cent. by the M. P. T. O. Fred W. Green, Groesbeck's chief opposition, has also broken in with some screen material which has been shown in several theatres. The outcome of the election is looked upon as a striking piece of evidence of what the screen may do in politics.

OPENS LABOR DAY

Frank and Floyd Wadlow, who operate the Virginia Theatre, are expected to open their new theatre on Balfour and Mack avenues on Labor Day. The new Wadlow house is known as the Colony.

BIDS TO OPEN

John H. Kunsky announces the erection of a 1,500-seat theatre in Birmingham, a suburb of Detroit. Bids will be opened next week and work will start immediately. Kunsky will merely lease the building from the Briggs Company, builders, and there will be eleven stores and a number of offices in the building.

ALL TO REOPEN

W. S. Butterfield, head of the Bijou Theatrical Enterprises in Michigan, announces that by August 30 all theatres in his string that have been closed for the summer will be back in the running again.

BAEHR SETS DATE

Arthur D. Baehr announces that he is planning on September 20 as the opening date of the new Senate Theatre, which will be a Michigan avenue running mate for his Crystal Theatre.

Midnight Show a Big Hit in Pittsburgh

Moving Picture World Bureau, Pittsburgh, August 17.

AMONG the innovations in Pittsburgh's picture circle is the regular midnight show, screened every Sunday night, at Warner's State Theatre. The inauguration of the midnight show was begun several months ago by Howard W. Foerste, manager of the State, and has been a complete success. Mr. Foerste had extensive experience in the picture business before being sent here by the Warners to take charge of the State, and his initiative in starting the midnight show here has won favorable comment from many quarters of the industry.

ADD TO HOLDINGS

Silverman Brothers, Jacob and Isaac, owners of the beautiful Strand at Altoona and who also control a theatre at Canton, Ohio, have added to their holdings in the Buckeye State by their recent purchase of the Majestic and Opera House at Mansfield, the houses having come under the Silverman management on August 1. The Majestic is a straight picture house and is the largest theatre in the town. The Opera House plays road shows exclusively.

NEW W. VA. HOUSE

Ferris Bros. are erecting a new picture theatre on Seventh street, Moundsville, W. Va. The theatre will seat 700 and has been leased for a long period of years of the Mound City Theatre Co., James Velas, president.

WELL TANNED

Harry Browarsky, manager of the Rex in East Liberty, has returned from his vacation in Atlantic City and Washington. Harry brought back the best case of sunburn seen on the Row this year.

ANOTHER FOR ANDY

"Andy" Battiston, owner of the Lyric Theatre at Yukon, has acquired the Grand in Irwin and will change the house name to the Ritz. After extensive remodeling operations, the Ritz will open under "Andy's" management on September 1. Although "Andy's" activities in the theatre lines have been confined to small towns, his success has been marked and he is one of the "live wire" exhibitors in the territory. Many of his advertising campaigns have won notice from the national trade papers.

STEINBERG BETTER

Max Steinberg of the Hazlewood Theatre, who has been ill for fourteen weeks from a nervous breakdown, is again a familiar figure on Film Row. Although Max has not fully recovered, he is able to look after the major portion of his duties.

SILVERBERG OPENS

Walter Silverberg opened his beautiful new 500-seat Main Theatre at Greenville, Tuesday evening, August 10, to turn-away crowds. The feature attraction was First National's "Ella Cinders," starring Colleen Moore. A large number of local exhibitors and exchange men were Walter's guests at the opening, and after the final performance all were taken to the host's cottage at Conneaut Lake and treated to a banquet and party that lasted almost until dawn. Among exhibitors in attendance were: Joseph Wagman, Duquesne; Carl Becker, Butler; George Schweitzer, Titusville; William Walker, Sheraden; John Guthrie, Grove City; Andrew Battiston, Yukon and Irwin; Mr. Fisher, Sharon; Mr. Perrine, Farrell, and Sam Friedman, Sharon.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

THE BIG SHOW. Star, Evangeline Russel. Just a fair circus picture. Could have been made a very good picture with the right direction. The story is weak, but it will please the children. Town about 3,000. Draw railroad and mining class. Admission 10 and 35. Strand Theatre (700 seats), Gallup, New Mexico.

CAMILLE OF THE BARBARY COAST. (5,308 feet). Stars, Owen Moore and Mae Busch. Had many favorable comments on this picture. Business was satisfactory. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EARTH WOMAN. (5,300 feet). Star, Mary Alden. A very well acted picture that will please some and not others. Some beautiful scenery and the direction is very good. Sunday, yes. Special, no. Town 3,000. Draw railroad type and miners. Admission 35 and 10. Strand Theatre (700 seats), Gallup, New Mexico.

HIS BUDDY'S WIFE. This picture did a very nice business in hot weather, and by many was considered very good. Draw in city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

KEEP SMILING. (5,400 feet). Star, Monty Banks. Just a program picture that showed up almost as well as a Harold Lloyd at the box office. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Columbia

DANGER SIGNAL. Star cast. Good program picture with a thrilling climax in which the hero rides a motorcycle on the railroad track ahead of a runaway engine. Can say that this picture pleased the majority. Photography good; film in good condition but somewhat dirty. Advertising accessories, fair. Tone, okay. Sunday, yes. Appeal, good. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LURE OF THE WILD. (5,700 feet). Star, Dog Lightning. A very good picture sold at a Let Live price. Stars not known here, but how they did flock in, anyway. You can boost this picture, as it is there. A little three-year-old miss and Lightning the dog are the stars. Not too long and yet (some said) not long enough. Print new. Rental right. Tone, good. Sunday, yes. Special, no. Appeal, very good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

F. B. O.

DANGEROUS FLIRT. Star, Evelyn Brent. All right. Just a good program picture. Tone, good. unday, yes. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAMING WATERS. (6,951 feet). Star, Malcolm McGregor. Good oil well story. Plenty of excitement. Melodrama. Good entertainment. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

KING OF THE TURF. Star, Kenneth, Harlan. A real race picture that entertains.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

Tone, good. Sunday, no. Special, almost. Appeal, eighty-five per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

ISLE OF RETRIBUTION. Star cast. Boys, here is a dandy picture, especially for summer. Wonderful snow scenes, and the story is far above the average. Good, step on it. Not suitable for Sunday. Special, yes. Appeal, eighty-five per cent. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

MIDNIGHT FLYER. Star, Cullen Landis. Mighty good melodrama. A good entertainment. Tone, fair. Sunday and special, no. Appeal, one hundred per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

ONE OF THE BRAVEST. Star, Ralph Lewis. The slide on this picture says it is the greatest fire picture ever made. Don't let them kid you. There has been lots better, but it's a good picture. Tone, good. Special, no. Fair appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National

LIVE WIRE. (7,000 feet). Star, Johnny Hines. Oh, boy, I am still repairing my theatre, but it was worth it. Good comments. Tone, good. Sunday, no. Almost a special. Appeal, one hundred per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

LOST WORLD. (9,700 feet). Star cast. A different picture from any other. Something new. Rent too high and lost me money. Some said stupendous. Others did not care for it. Sunday, no. Special, yes. Appeal, seventy per cent. Miners' town of 2,000. Admission 10-25. A. Catalano, Victory Theatre (150 seats), Rossiter, Pennsylvania.

MADEMOISELLE MODISTE. Star, Corinne Griffith. The best from Miss Griffith to date. My patrons think it the best she has ever done. It is a knockout. Will stand a raise in admission. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAKING OF O'MALLEY. (7,571 feet). tar, Milton Sills. Very good. Good print. good paper. Tone, fine. Sunday and special, yes. Appeal, eighty per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MAKING OF O'MALLEY. (7,571 feet). Star, Milton Sills. Milton Sills does very good work in this one. Also Dorothy MacKaill. Story is very pleasing and makes a fine offering to your patrons for hot weather. We highly recommend it. Tone and appeal, good. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

RAINBOW RILEY. Star, Johnny Hines. Not up to the Hines mark. Will satisfy majority of audience. Would not rave about this one. Johnny certainly has turned out beter pictures than this. Poor tone. Not suitable for special or Sunday. Fair appeal. Middle class. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

RAINBOW RILEY. Star, Johnny Hines. Hines made them laugh, but I have seen much better Hines pictures. Somehow the Hines pictures have always seemed amateurish to me. Hines himself is a good comedian, but his pictures have an unpolished look about them. Don't know whether it is the director or the cameraman or the company making them, but something seems wrong. Tone, okay. Special, no. Appeal, okay. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SCARLET WEST. (5,391 feet). Star cast. Was sold to me as a special, but I didn't see anything special in it. Had only fair attendance and I consider it below average. Would not have booked it had I seen it first. Tone, good. Special, no. Fair appeal. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

WE MODERNS. (6,609 feet). Star, Colleen Moore. Maybe? My patrons all like Colleen for her acting and the way she plays the parts, they say she seems so innocent, but in this picture I think they didn't like the theme: it's too much slapstick. Personally I thought it was no good. Tone, poor. Sunday and special, no. Appeal, fifty per cent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

WINDS OF CHANCE. (9,354 feet). Star cast. Sold as a big special and I advertised it as one, but First National missed the bull's-eye on this one. As an ordinary program offering it would have been extra good. People like it fairly well, but there was no wild enthusiasm or big business. I have used hundreds of pictures that cost half as much, did twice the business, and pleased more people. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Fox

DURAND OF THE BAD LANDS. (5,844 feet). Star, Buck Jones. A rip-roaring Western that will suit any fan craving for excitement. Buck in this is his same old riding, fighting self and ploughs through the picture in whirlwind style. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class city of 500,000. Admission 10-20. William Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

PALACE OF PLEASURE. Star, Betty Compson. Just fair. Hardly suitable for small towns. It's just another picture and that's all. No tone. Sunday and special, no. Appeal, fifty per cent. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THANK YOU. (4,900 feet). Star, George O'Brien. Good heart interest story. Very entertaining. Good comments. Tone, good.

Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.

THANK YOU. (6,900 feet). Star, George O'Brien. The taming of a town of hypocrites. Not much drawing power. Maybe on account of the title. But pretty good picture. Tone, good. Sunday, yes. Special, no. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. Positively rotten. Tried to get out of playing balance of group, but was politely turned down. Even Mix fans walked out in disgust. Tone and appeal, poor. Sunday and special, no. Fifty per cent. Spanish and fifty per cent. American. Admission 10-20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

YANKEE SENOR. (4,900 feet). Star, Tom Mix. This will do, but Tom is just out of place in this picture. He ought to leave this kind for some one else. Tone, good. Sunday and special, no. Good appeal. Farmer class town of 4162. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

Metro-Goldwyn

BROWN OF HARVARD. (7,941 feet). The exploitation angles on this one are enormous. You've got a real, honest-to-goodness college picture here. You're going to send out a 100 per cent. satisfied audience, and you'll probably hang up the S.R.O. sign with a smile. Good tone and appeal. Sunday, yes, special, no. Draw middle class in big city. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

THE CIRCLE. Star, Eleanor Boardman. Not much to this one in the way of real entertainment. Characters are of the weakling sort and do not awaken any interest until the last end of the last reel. Needs good short stuff support to get it by. Tone, none. Sunday, yes. Special, no. Appeal, slight. Draw farmers and small town type. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

EXCUSE ME. (5,084 feet). Star cast. Fair picture. Did a fair business. Pleased the majority. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MARRIED FLIRTS. (6,765 feet). Star cast. A fair picture with a good cast. Did a fair business. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THE MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. This is an excellent piece of entertainment. Good for any theatre. Novarro well liked here. What comedy there is in it is good, clean comedy. Played to good business here, and pleased a large majority. Tone, good. Sunday or special, yes. Appeal, ninety-five per cent. Draw farmers and small town type. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

MONEY TALKS. (5,139 feet). Star, Claire Windsor. Metro better not label this "The Top of the Industry"—another one of those cheap program pictures released as usual around the summer months. Will go well as part of double feature program: otherwise—pay for it, I wouldn't run it. Poor tone and appeal. Sunday or special, no. Draw middle class, big city. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

RED LILY. (6,975 feet). Star, Ramon Novarro. Not a bad picture, but it didn't do as well as it should. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TIME, THE COMEDIAN. (4,753 feet). Star, Lew Cody. Very good. Didn't expect much, and was satisfied. Fair tone, good appeal. No for Sunday or special. Draw farming class, town 412. Admission 10-25. Leveck & Jones, Benoit Auditorium, Benoit, Mississippi.

TORRENT. (6,769 feet). Star cast. Some people may like this, but ours did not. Had several walkouts, and while not a bad picture, still it's not what they want. About the poorest Monte Bell usually a good director has done. As a special it's almost another "Tower of Lies." Any kind of a cheap program picture would have done better for me. Joe Hewitt, The Strand Theatre, Robinson, Illinois.

MARION DAVIES
as the quaint Dutch girl in "The Red Mill," which Cosmopolitan is filming for Metro-Goldwyn-Mayer

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. Acting excellent but not a very entertaining story. A disgraced girl and a crazy father are not the proper subjects for entertainment. Why not have Lon Chaney in a good story with a bit of comedy for his part. Tone, none. Sunday, yes. Special, no. Appeal, sixty per cent. Draw farmers and small town type. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

WAY OF A GIRL. (6 reels). A very clever picture that is only appreciated by a sophisticated audience. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WIFE OF THE CENTAUR. (6,586 feet). Star cast. Good production worth seeing. Fine acting. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw farmers and merchants. Mrs. H. B. Travelle, Elite Theatre, Placerville, California.

Gotham

SIGN OF THE CLAW. Star, Peter the Great (dog). Three days to good business. A fair picture. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton Pennsylvania.

SILENT PAL. Star, Thunder (dog). Just a fair picture. All dog pictures seem to be made with same theme; why don't they get something else to work on? Tone, O. K. Fair appeal. Sunday or special, no. Draw small town and rural class, town 896. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

Paramount

ENCHANTED HILL. (6,326 feet). Star, Jack Holt. Very good picture. With the author's name behind it, you should find it easy to exploit. Entire audience went out satisfied. Tone and appeal, good. Special, no. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GRAND DUCHESS AND THE WAITER. (6,324 feet). Star, Adolphe Menjou. A nice little picture that did not do very well, but pleased the few who saw it. The title hurt business. "Grand Duchess" sound foreign. Menjou is fairly popular here. Tone, okay. Sunday and special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

HANDS UP. Star, Raymond Griffith. Good comedy. Poor business, but not the fault of the picture. If you can buy it right play it by all means. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-30-25-50. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HANDS UP. (6,500 feet). Star, Raymond Griffith. A good comedy which struck the hottest night of the year and put us in the hole thereby. They don't fall for his stuff here, although I like him. Tone, good. Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MISS BREWSTER'S MILLIONS. (6,200 ft.). Star, Bebe Daniels. This is supposed to be a comedy inspired by McCutcheon's novel, "Brewster's Millions." I failed to hear a chuckle during the first night's showing and it certainly bears no resemblance to the original novel. It may be a big town comedy, but it failed to go over here, although Bebe is fairly popular. "It just looked like a bunch of people up there making fools of themselves," one man said. And this seemed to be the opinion here. Tone, okay. Special, no. No appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MOANA. (6,133 feet). Star cast. Strictly an educational picture. Personally I liked it very much, but it did not draw. Some people will be shocked at the dress (or undress) of the natives. Tell them it's strictly educational and they will like it. Town and rural class town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montepelier, Idaho.

MOANA. (6,133 feet). Star cast. Terrible. Really a shame to run it through. Have seen better single reel reviews. Pay for it but don't run it. That's what I should have done. Poor tone and appeal. Sunday and special, no. Middle class. Admission 25 cents. Harry A. Needle, Normany Theatre (1,800 seats), Brooklyn, New York.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. Better than any Meighan for a long, long while. Not a "Miracle Man" by a long shot. Should, however, satisfy majority of your patrons. Tone and appeal, fair. Sunday, yes. Special, no. Middle class. Admission 25 cents. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. A good picture worth seeing. Tone and appeal, good. Sunday, yes. Just above program schedule. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PALM BEACH GIRL. (6,918 feet). Star, Bebe Daniels. Here is a dandy. Its a pleasure to show this kind, one that has enough action and comedy to please your Saturday night crowd. Just can't figure out why this one sold as a programme and its much better than most of the ones that they make you take as specials. This will stand two days' showing and all the publicity that you want to put out. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PALM BEACH GIRL. Star, Bebe Daniels. Here's one that will please them all. Its a special if there ever was one. If you bought it as a programme exploit it as a special. It will stand up and please all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

RAINMAKER. (6,055 feet). Star, William Collier. When I play this lad up, the town stays away, lost my shirt on this and it's no bad picture either. This picture was released for Summer showing; take a tip boys, play it in the Winter time, as the people in this picture are dying from the heat. "The Rainmaker" is no special, just a good program. Rental high. Tone, good. Sunday, yes. Special, no. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SAY IT AGAIN. (5,577 feet). Star, Richard Dix. A very good comedy which gives Dix a likeable part. A splendid business for me first four days of the week. Tone, okay. Sunday, okay. Special, no. Good appeal. All classes city of 135,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

SEA HORSES. (6,565 feet). Star, Jack Holt. This was sold to me as a big special. But as a big special it is a big flop. As a Jack Holt picture it is also a big flop, for my folks like Holt in Westerns. Had it been sold as a program picture I could report it okay. The typhoon in the last reel is real good and the rest of the picture is very ordinary. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. Rental too high for this small town. Good picture. Swanson good in her part. Tone, good. Sunday or special, yes. Appeal, fair. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

VOLCANO. (5,462 feet). Star, Bebe Daniels. I consider this a very entertaining picture as well as unusual picture. It is different from Bebe's ordinary run of pictures inasmuch as she plays no comedy whatever in it. The eruption of the volcano is well worth the money, and it pleased my audience very much. Book it. Tone, good. Fine appeal. Farmers and resorters town of 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

Producers Dist. Corp.

THREE FACES EAST. (7,419 feet). Star cast. Great picture that will get them in. Business big. Book this one. J. J. Casey, Bluebird Theatre, Barnville, Montana.

THREE FACES EAST. (7,419 feet). Star cast. Very fine picture. Full of suspense with world war for background. Many favorable comments. H. P. Holshouser, Wonderland Theatre, Blowing Rock, North Carolina.

UNKNOWN SOLDIER. (7,979 feet). Fellows, I bought, advertised and drew a good crowd which was well pleased. A very good picture; had the spiritual ending. Buy it. W. B. Frankle, Strand Theatre, Humboldt, Iowa.

UP IN MABEL'S ROOM. Star cast. Very good. Holds summer record for business. Played two days to big business. Suitable for all theatres. Patronage here high class. Paul V. Phillips, Wilson Theatre, Wilson, North Carolina.

UP IN MABEL'S ROOM. (6,345 feet). Three nights against our most torrid summer weather to pratcically capacity houses. Each night was bigger; this seldom happens here. Arthur M. Ford, Miller Theatre, Manhattan, Kansas.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Prevost. Go after this one strong and you stand to make some money. The title and star will draw them in and then please them. Good comedy in this one. Exploitation possibilities are there, too. Tone, okay. Special, yes-no. Appeal, good. Draw summer resort class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

VOLGA BOATMAN. (10,600 feet). Star cast. Wonderful. Buy it and make some money and help prestige of the theatre, too. Dick Dickson, Curran Theatre, Boulder, Colorado.

VOLGA BOATMAN. (10,600 feet). Star cast. Extra good picture. J. F. Miller, Pastime Theatre, Hickory, North Carolina.

WEDDING SONG. It's good, with plenty of action; and that's what they want now. Draw small town class. A Mitchell, Dixie Theatre, Russellville, Kentucky.

WILD OATS LANE. Opinion greatly divided on this one. Business just average. Personally, I was very much taken with the picture. Some patrons agreed with me, but

PAIRED PEPSTERS

Blanche Mehaffey and Jack Daugherty in Universal's "The Runaway Express."

a greater part of them either did not care for it or were lukewarm. I think fans like Dana in peppy, semi-comedy parts are better. However, she has never had a better "acting" part. Ole M. Melson, Curran Theatre, Boulder, Colorado.

United Artists

THE EAGLE. Star, Rudolph Valentino. A very high-class picture that pleased about 70 per cent. Will go over okay in a large town, but not so well in a small town. Appeal, good. Tone, fair. Okay for Sunday. Special, no. Draw mixed class. Town 3,500. J. R. Long, Opera House, Fort Payne, Alabama.

Universal

HURRICANE KID. Star, Hoot Gibson. Nothing to brag about, but Hoot managed to pull a fair house. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN IN THE SADDLE. Star, Hoot Gibson. Gibson's poorest picture. Only fair business. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

MAN IN THE SADDLE. Star, Hoot Gibson. About the poorest that he has made, but still a fair western that will please most of the western fans, but Hoot will have to do better if he is going to be in the lead, as there are many of the boys sure climbing ahead. Town about 3,000. Draw railroad and mining class. Admisison 10 and 35. Strand Theatre (700 seats), Gallup, New Mexico.

SIEGE. Star, Virginia Valli. A very pleasing picture, not as good as some claimed, especially Universal. Drew a fair house and did not hear any adverse comments. Taken as a whole, Universal pictures are good for small houses. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. Draw farmers and small town type. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

TEASER. (6,300 feet). Star, Laura La Plante. Fine light entertainment. Not much of a story and not much human interest but will get by as a program picture. Laura is sure easy to look at and so lively and lovely. Tone, fair. Sunday, yes. Special, no. Appeal, seventy-five per cent. Draw farmers and small town type. Admisison 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

TRIPLE ACTION. Star, Pete Morrison. A good little western. Chas. Lee Hyde, Pierre, South Dakota.

TWO FISTED JONES. Star, Jack Hoxie. Just another good picture of Jack. Has a good drawing power and is a real western picture. Good tone. Appeal, seventy-five per cent. No for Sunday or special. Draw oil field class, town 500. Admission 10-25. H. W. Guinan, for C. M. Holtzolaw, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

UNDER WESTERN SKIES. Star, Norman Kerry. This was an exceptionally well liked picture. The people down my way don't know Kerry as a western actor, and as a result he made some new friends in this picture. The Pendelton Round Up pictures are good in this. Chas. Lee Hyde, Pierre, South Dakota.

Warner Bros.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A very good show. The railroad shots were the main part of this subject. Sunday, yes. Special, no. Town 3,000. Draw all kinds. Admission 10-30. A. C. Gordon, Star Theatre (459 seats), Weiser, Idaho.

LIMITED MAIL. (7,144 feet). Star cast. Very good melodrama, highly adapted for week-end showing in most any house. Well acted and well directed. Gave very general satisfaction. Good tone, very good appeal. Sunday, yes. Special, no. Draw mixed class, town 3,000. Admission 10-30-35. J. J. Wood, Redding Theatre (800 seats), Redding, California.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. Pleased the crowd immensely and proved a good box office bet. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LITTLE IRISH GIRL. (6,667 feet). Star, Dolores Costello. A fair crook melodrama. The title certainly has nothing to do with the picture. Held up very well, even though the temperature ran up 94. I do not consider it better than any other ordinary program picture. Fair tone and appeal. Sunday or special, no. Draw middle big city class. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

MAN ON THE BOX. (7,491 feet). Star, Syd Chaplin. A box office knockout. Stood them up in hot weather, and people yelled for more. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TENTH WOMAN. Star cast. A fair picture, with little box office value here. Went over moderately well. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TRACKED IN THE SNOW COUNTRY. (7,500 feet). Star, Rin-Tin-Tin (dog). As a box office attraction this was a knockout. In hot weather it stood them up to the doors. Draw in city of 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TWO SHALL BE BORN. (6 reels). Fair production that seemed to please the majority. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Independents

LOVER'S ISLAND. Star, Hope Hampton. An excellent picture. Good drawing power, good paper. Saw it raised prices. Appeal, ninety per cent. Sunday, yes. J. A. D. Herrington, Gem Theatre (204 seats), Pontaloc, Mississippi.

MORALS FOR MEN. Stars, Agnes Ayres and Conral Nagel. Another very good Tiffany production. There is a moral for women in this one, too. The men don't seem to care, but it's a good lesson for both worth running. Tone, good, Sunday, yes. Special, no. Appeal, ninety-five per cent. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

S. O. S. PERILS OF THE SEA. (Columbia Pictures). Star, Elaine Hammerstein (5,106 feet). A good picture that people came to see even if the trade mark wasn't Metro-Goldwyn-Mayer or Paramount. Pleased very well. Tone and appeal, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

News from the Producers

Johnny Hines, the movie comedian, reads the script of his forthcoming First National picture, tentatively titled, "The Knickerbocker Kid," to the members of the "Midget Follies," at Steeplechase Park, Coney Island, where the little troupers intrepidly performed comedy stunts with the comedian.

Two Fine Films For Warners

"The Honeymoon Express" and "Broken Hearts of Hollywood" are two of the biggest pictures on the Warner Bros. program, Home Office executives assert.

"Broken Hearts of Hollywood" is splendid entertainment. Patsy Ruth Miller and Louise Dresser give performances that lift them right into stardom, and Douglas Fairbanks, Jr., Stuart Holmes and Jerry Miley lend excellent support.

In "The Honeymoon Express" Irene Rich is ably supported by Virginia Lee Corbin, Helene Costello, John Patrick, Holmes Herbert and Harold Goodwin.

Raynor Praises "Lone Wolf"

Reade's Hippodrome at Cleveland has booked the entire twenty-four pictures of Columbia's 1926-27 program. William Raynor, manager of the Hippodrome, wired Joe Brandt his sentiments regarding "The Lone Wolf Returns," as follows: "If 'The Lone Wolf' is a sample of the twenty-four Columbias I am going to get, then I've a great program for the Hippodrome. 'The Lone Wolf' exceeds my highest expectations and it is going to play at the Hippodrome during the opening week of the fall season."

Fay Wray Signed

Jesse L. Lasky announced that he has signed Fay Wray to a long-term contract with Paramount. Miss Wray is now playing her first important part in "The Wedding March," the spectacular Von Stroheim production, opposite Von Stroheim himself.

Metro-Goldwyn-Mayer Directors Busy

A great burst of activity in summer picture production has kept Metro-Goldwyn-Mayer's directors wilting their collars daily in an effort to maintain the schedule.

Fred Niblo, celebrated for a score of successes topped by "Ben-Hur," is working overtime putting the finishing touches on his lavish production of Ibanez' "The Temptress."

George Hill is busy on "Tell It to the Marines," Lon Chaney's new starring vehicle. Rex Ingram is busy abroad.

John S. Robertson is making progress on Lillian Gish's big film, "Annie Laurie," which has many spectacular sequences and good backgrounds.

King Vidor has devoted his entire energy to make "Bardelys the Magnificent" as perfect an historical romance as possible.

Sam Taylor, newly signed to supervise Beatrice Lille in her first picture, is losing no time getting "Exit Smiling," Marc Connelly's original story in speedy production.

William Nigh, working under Hunt Stromberg, has had both hands more than full handling the difficult sequences of "The Fire Brigade," a gripping big-scale production.

Monta Bell, having produced "The Boy Friend" exactly on schedule, is busily at work now on Norma Shearer's new starring film, "Upstage."

Edward Sedgwick is no whit less industrious than any of his colleagues, with his own original screen story, "Tin Hats," as the current piece de resistance.

E. H. Griffith has "Fresh Air," a comedy of the Citizens Training Camp, to worry about.

John M. Stahl, having unreeled all of "The Gay Deceiver," now is imitating the proverbial bee outlining the preliminary work for "The Great Galeato," in which Ramon Novarro stars.

Millard Webb has Jackie Coogan, a small parcel with a mighty big value, under his wing in the production of "Johnnie Get Your Hair Cut."

Robert Z. Leonard has "The Waning Sex," with Norma Shearer, practically finished, and is off now on "The Grey Hat," a swiftly moving comedy with Lew Cody and Joan Crawford.

Marcel De Sano has virtually completed "Blarney," with Renee Adoree, and is mapping out one of his most ambitious directorial jobs, "Ordeal," a sea story starring Lon Chaney.

Reginald Barker has just started production on the pretentious screen version of James Oliver Curwood's novel, "The Flaming Forest."

Jack Conway is on location with "The Understanding Heart" company under his direction.

Clarence Brown is putting in some of his hardest licks for "Flesh and the Devil," which carries John Gilbert, Greta Garbo and Lars Hanson in the leading roles.

Christy Cabanne is handling Mac Murray's new picture, "Altars of Desire," with no prospect of an interim when he finishes before starting on "Frisco Sal," a thrilling adventure story.

Jess Robbins is finishing the comedy hit, "There You Are."

John Francis Dillon is directing the screening of Elinor Glyn's "Love's Blindness."

"Heaven on Earth" occupies Phil Rosen.

Richard Dix in "The Quarterback"

When the opposing football teams line up for the 1926 game in Richard Dix's latest Paramount effort, "The Quarterback," the roster of players to clash on the gridiron under orders from Coach "Hurry Up" Yost will represent colleges throughout this country.

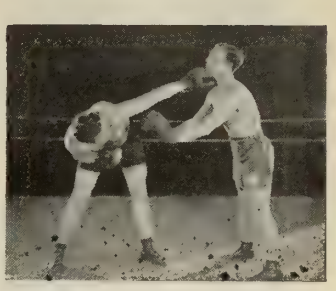
W. O. McGeehan's story which Fred Newmeyer is directing, concerns the half century-old rivalry between the neighboring colleges of Colton and State. Casting Director William H. Cohill secured the services of ex-collegiate football stars to make up the four elevens, two teams for the encounter dating back to the year 1899 and two for the present-day sequence.

In addition to Richard Dix, who played with the St. Paul Central High School, and was out for the team at the University of Minnesota before he was obliged to quit college, the gridiron luminaries appearing in the picture are as follows:

COLTON: David Butler, Leland Stanford, Jr.; Fred Rollins, Rutgers; Joe Williams, Lafayette; Frank Mottey, St. Johns; Bus Daniels, Amherst; Robert Russell, Georgetown; Edw. Van Horn, West Point; Arthur Harms, Vermont; Jack Cronin, Randolph Macon; Pet Flaherty, Georgetown.

STATE: Ed Garvie, Notre Dame; Arthur Carney, Navy; Philip Weiss, St. Johns; James Frugone, Syracuse; Joe Hanley, Exeter; Harold Morey, Donald Morey, Brown; Oliver Alford, Princeton; Ernest MacLand, Wesleyan; John Sheehy, N. Y. U.; Meyer Toorock, N. Y. U.

All of these players will be in evidence in the modern sequence of "The Quarterback."



Buster Keaton's career as a pugilist, pictured in "Battling Butler," is an unhappy one. Keaton himself directed this new Joseph M. Schenck production for Metro-Goldwyn-Mayer from the Melford-Brightman stage success adapted to the screen by Paul Gerard Smith, Albert Boasberg and Charles Smith.

First National's Output For August Total 16

First National's August output counts eleven finished productions and five more in the process of completion, General Manager Richard A. Rowland announces.

Prints of the following are already at the New York Home Office or enroute from the West Coast studios at Burbank: "It Must Be Love," "Syncopating Sue," "Paradise," "The Amateur Gentleman," "The Strong Man," "The Lunatic at Large," "The Unknown Cavalier," "The Masked Woman," "Forever After," "Midnight Lovers," and "Subway Sadie."

The five productions nearing completion are "Twinkletoes," "Ladies At Play," "Men of the Dawn," "The Prince of Tempers," and "The Charleston Kid."

Elinor Glyn Rejoins F. P.-L.

Elinor Glyn has rejoined Paramount. In one of the most important agreements in motion picture enterprises, the brilliant English author today entered into an agreement whereby she will transfer her production activities to the organization that originally introduced her works to the screen.

The announcement carries with it news that the first Elinor Glyn production under the new agreement will be "It" with Clara Bow. This new novel by the author soon will appear serially in newspapers throughout the country.

Bertholon to Supervise

George Bertholon, assistant general manager of the Metropolitan Studios, will supervise Priscilla Dean's next starring picture, "Jewels of Desire."

Scenes from "The Sea Wolf," the Ralph W. Ince Productions feature distributed by Producers Distributing Corp.

Johnny Hines Working Fast

Word comes from the offices of C. C. Burr that the forthcoming Johnny Hines comedy for First National, tentatively titled, "The Knickerbocker Kid," is facing the cameras at high speed with the comedian, Mary Brian, Ruth Dwyer, William Gaxton, Dan Mason, Edmund Breese and others figuring prominently in the successive laugh sequences.

The largest street set a studio staff has ever built is serving as a background for the comedy action. The company moved down to Forty-second street, where the beautiful interior and the huge stage of the Selwyn Theatre was utilized.

Besides the cast of the picture, a Broadway chorus in action faced the cameras before a large audience of extras.

Shows "Dancing Days" In Hollywood

A hundred guests attended the preview on the West Coast last week of J. G. Bachmann's Preferred Picture, "Dancing Days," adapted from J. J. Bell's novel and directed by Albert J. Kelly.

Those who received the guests were members of the cast including Helene Chadwick, Lillian Rich, Forrest Stanley, Robert Agnew, Gloria Gordon, Sylvia Ashton and Thomas Ricketts.

Marchal Signs New Contract

Arlette Marchal has signed a new long-term contract with Paramount. The beautiful French actress, who came to America following her success in 'Madame Sans Gene" with Gloria Swanson, has gained growing popularity with screen audiences.

Production at Warner Studios

With the manuscript on the next Syd Chaplin vehicle almost completed, production activities at the Warner Bros. West Coast Studios have gained new impetus. While there was no general letdown during the summer, Jack L. Warner, general supervisor of production, announces that activities in the studios will soon reach a peak, and will continue that way throughout the fall and winter.

Charles Reisner and Darryl Francis Zanuck, well-known writers, are at work on Syd Chaplin's next starring vehicle, "The Missing Link."

West Coast officials who have previewed "Private Izzy Murphy," George Jessel's initial starring vehicle for Warner Bros. are loud in their praise of the comedian's splendid work, and the general excellence of the picture.

Jessel will return to the Warner lot to make a screen version of "The Jazz Singer" as soon as his stage engagements have been fulfilled.

"My Official Wife," Paul Stein's first directorial assignment in America, was adapted from a successful stage play, with the continuity from the pen of Graham Baker. Irene Rich and Conway Tearle have the starring roles. Stuart Holmes, John Miljan, Gustav von Seiffertitz, Emile Chautard, Sydney Bracey, Jane Winton, N. Vavitch, Tom Ford and Milla Davenport are in the cast.

"Across the Pacific" is another of the twenty-six Warner winners completed this week. Monte Blue has the star role; Jane Winton as his leading woman; Myrna Loy, Charles Stevens, Tom Wilson, Walter Rogers, Edwin Fortune, Walter McGrail, Herbert Pryor, Ed Kennedy, Theodore Lorch and Sojin in supporting roles.

"Across the Pacific" is a story of the Spanish-American war, adapted from the famous old Charles E. Blaney melodrama, and was directed by Roy Del Ruth.

"Red" Grange in "One Minute to Play"

The press and professional premiere of "One Minute to Play," the F. B. O. special starring "Red" Grange, football idol, which took place in the Times Square Theatre, on Tuesday afternoon, August 17, brought out a throng that crowded the house.

Stage and screen celebrities, and writers for magazines and newspapers, joined the continuous applause that greeted this corking picture.

William H. ("Big Bill") Edwards, Princeton's most famous guard and now president of the American League of Professional Football Clubs; Gloria Swanson, Grantland Rice, one of America's foremost sports writers, with hundreds of others were thrilled (and said so) by "Red's" line plunges and long runs.

The picture, a timely football season release, is one of the best all-round entertainment features previewed for some time. Exhibitors will clean up on this one. First runs will come right along now, permitting second and third runs to have this ripping offering during the height of the approaching football season.

("One Minute to Play" is reviewed on page 544 of this issue of Moving Picture World.)

Bill Cody Stages A Stampede

The cast for the second Bill Cody production for Associated Exhibitors release, as yet untitled, is rapidly being completed. The players now selected to appear in support of the star are Joan Meredith, who will play opposite Cody; Paul Panzer and Billy Franey. Actual production on the picture has already been begun by Director William J. Craft. Filming of the stampede scenes in a duplicate of the famous Chicago stockyards is practically finished.

Title and the remainder of the cast are expected to be ready for announcement within the next few days.

Cedar to Direct "Winnie Winkle"

Ralph Cedar, director of comedy films on the West Coast, has been placed under contract by West Brothers, producers of three series of two-reel comedies released by Artclass Pictures Corporation. Cedar is best known for his direction of the F. B. O. series of fight films starring Alberta Vaughn.

The first picture to be made by Cedar has gone into work and presents a cast including Ethlyn Gibson as "Winnie Winkle." It will be supervised by Billy West at the Fine Arts studio.

"Cruise of the Jasper B"

Jack Ackroyd and Snitz Edwards have been added to the cast of "The Cruise of the Jasper B," in which Rod La Rocque is starring at the De Mille studio under the direction of James Horne. Mildred Harris is the leading woman in this Don Marquis farce.

5,865 Feet

"The Runaway Express"—Universal

Railroad Thriller with Jack Daugherty and Blanche Mehaffey Classed as Rerl "Special"

Railroad Melodrama

Reviewed by Peter Milne

CAST:

Joseph Foley	Jack Daugherty
Norah Kelly	Blanche Mehaffey
Sandy McPherson	Tom O'Brien
Jim Reed	Charles K. French
Blackie McPherson	William A. Steele
Dad Hamilton	Harry Todd
Mrs. Foley	Madge Hunt

By Frank Spearman.
Scenario by Curtis Benton.
Directed by Edward Sedgwick.

HERE is a thriller that will keep spectators on the edges of their seats to such an extent that you might as well tear the backs out and throw 'em away. Right from the outset those who constructed and pictured "The Runaway Express" have moved relentlessly to the thrilling climax in which the runaway express, containing, among other valuable features, the heroine, the hero's mother, a shipment of gold bullion and the hero's honor, is saved from the brink of an abyss by the hero's daring. Never for a moment does the interest let down. Never does the suspense lack. It is a thoroughly taut and thrilling thing. This writer can't remember having seen a better constructed melodrama in a long time.

There is something thrilling about trains, steel rails, miles of rolling stock and giant, puffing, almost human locomotives, to every American. Perhaps it is because this country has been developed to a great extent by rolling stock and all its vast and detailed panorama that a story concerning railroad people is a sure popular bet. And of the writers of such yarns Frank Spearman, as thousands of magazine readers will attest, is one of the most adept.

In the present instance his story "The Nerve of Foley," has been neatly welded together by Curtis Benton and is ably directed by Edward Sedgwick. As a vehicle for the genuine, he-mannish Jack Daugherty and the exceedingly pretty Blanche Mehaffey, "The Runaway Express" is exceptional, as, indeed, it is in all departments.

The thrill of the climax is physically awesome, and it is led up to with the utmost suspense through the various channels the story offers. Through the machinations of the villain, the dam above the railroad testle is flooded. The waters break through and tear the trestle down as the limited starts over the line. The engineer has been doped by the heavy crew, desirous of stealing the gold shipment. There seems to be nothing to prevent the train from dashing to destruction over the precipice until the hero effects a flying jump from the back of his horse to the runaway engine and throttles it.

Sedgwick has not neglected his comedy relief, an all-important adjunct to pictures of this type. It is centered in the persons of Harry Todd and a stray tramp. It is effective and fits in well with the mood of the picture.

Whether it is called a special or not, "The Runaway Express" ranks in that class.

6,900 Feet

"Devil's Island"—Chadwick

Thoroughly Entertaining Story of French Prison Colony Starring Pauline Frederick

Drama

Reviewed by Peter Milne

CAST:

Jeannette Picto	Pauline Frederick
Jean Valyon	Richard Tucker
Guillet	William Dunn
Chico	Leo White
Andre Le Fevier	John Miljan
Leon Valyon	George Lewis
The Commandant	Harry Northrup
Rose Marie	Marion Nixon

Story and scenario by Leah Baird.
Directed by Frank O'Connor.

PROOF that a picture can be produced in the good old-fashioned way, peopled with good old-fashioned players and turn out to be fundamentally sound entertainment is offered in "Devil's Island." Almost from beginning to end, the cast and credit titles serve to rake up memories. The star is Pauline Frederick. Story and scenario by Leah Baird. And in the cast such veterans as Richard Tucker, William Dunn, Leo White and Harry Northrup. Old home week!

Devil's Island, the French prison camp off the coast of northern South America, recently mentioned in press dispatches, due to the departure for its barren shores of another shipload of convicts from France, is the background—and a most interesting one. Miss Baird has contrived a sustaining love story to cast before this colorful curtain. The term love story is of a triple descriptive quality. Love of lovers, love of mother and son and love of country are the motivating issues of the theme.

It is a poignant story that the author has unfolded, made so by the superb acting of Miss Frederick. Here is an actress that can make you forget a rather old-fashioned treatment, a meandering scenario and subtitles that, too, are reminiscent of the old Vitagraph and Edison days. Here is an actress who doesn't mind graying her hair and affecting a sloppy figure if the author calls upon her to do so. Many an actress who clings to her ingenue days, hopelessly, might benefit by a glimpse of "Devil's Island."

The youthful romance of the story is played between Marion Nixon and George Lewis, a fine pair of lovers. Miss Nixon is an utterly natural screen actress and exceedingly well equipped besides.

Exploitation possibilities of "Devil's Island" are numerous. Its totally original background, its star and its cast of competent veterans, offer many chances. And the production itself is sufficiently worthy to back up the unusual interest that can be so aroused.

5,919 Feet

"The Hidden Way"—Asso. Exhibs.

Mary Carr Cast in Another Mother Role In Well Made Picture of Crook's Reform

Crook Melodrama

Reviewed by Peter Milne

CAST:

Mother	Mary Carr
Mary	Gloria Grey
Bill	Tom Santschi
Harry	Arthur Rankin
Mulligan	Ned A. Sparks
The Woman	Jane Thomas
The Child	Billie Jeane Phelps
Sid Atkins	Wilbur Mack
Samuel Atkins	William Ryno

Story and scenario by Ida May Park.
Directed by Joseph De Grasse.

THOSE two tried and true picture technicians, Joseph De Grasse and Ida May Park, have fashioned a genuine type of entertainment in "The Hidden Way." They have reached out and gathered in several proven pictorial elements and welded them into a whole that is thoroughly interesting from first to last.

The story, centering on one of those mothers who believes implicitly that all's right with the world, smacks a little of propaganda for the school of sweetness and light, but the plot frame into which she has been set is sustaining enough to minimize the preachment.

The mother and her daughter live in a little cottage at the foot of a hill on which stands the penitentiary. Three released convicts, hard customers all, save the girl from death by intercepting her runaway horse just before it would dash into an express train. Thus these three are intruded into the simple lives of the two women. How

(Continued on page 546)

8,000 Feet

"Three Bad Men"—Fox

Spectacular Thrills and Excellent Acting in Unusual Story Featuring Three Odd Characters

Western Melodrama

Reviewed by Peter Milne

CAST:

Dan O'Malley	George O'Brien
Lee Carlton	Olive Borden
Layne Hunter	Lou Tellegen
Mike Costigan	J. Farrell MacDonald
Bull Stanley	Tom Santschi
Spade Allen	Frank Campeau
Joe Minsk	George Harris
Old Prospector	Jay Hunt
Millie Stanley	Priscilla Bonner
Zack Leslie	Otis Harlan
Pat Monahan	Walter Perry
Millie's Pal	Grace Gordon
Rev. Calvin Benson	Alec B. Francis
General Neville	George Irving
Prairie Beauty	Phyllis Haver

Based on Herman Whitaker's novel, "Over the Border."
Directed by John Ford.

IN selecting "Three Bad Men" as a story to convert into a film special John Ford, the director, undoubtedly visualized what he could do with those scenes concerning the opening of the Dakota territory to the first settlers. And what he has done with those scenes is something very fine. We have never seen land rush scenes that possess the thrill, the sweep and the awe of these. A vast line of humans, equipped with every possible means of covering the ground as quickly as possible, toe the territorial line, waiting on the sun to pass the meridian. At the warning of the bugle the line tenses. At the bottom of the canyon they're off! It is one of the most stirring panoramas the films have pictured. The attendant thrills and details of the rush are vividly represented. The effect is continuously sustaining. For this sequence "Three Bad Men" is great.

The story, in regard to its personal dramatics, has a disquieting levelling effect on the whole production. The story, in a few words, was nowhere near big enough for the production with which Ford has endowed it. And what there is of dramatic material has not been skillfully developed. Entirely too much space has been given the title characters, uniquely portrayed by Tom Santschi, Frank Campeau and J. Farrell MacDonald. Humor and sentiment has been derived from them, but they are thrust into the spotlight for stays that are too long. To put over one laugh, close-ups of slow tempo of each of the three men are used. The effect of the laugh is lessened. And the picture is placed in danger of becoming tiresome.

To this writer it appears as if the essentials of an all-around splendid picture were buried in the eight thousand odd feet that go to comprise "Three Bad Men." They come up to the surface often in the present length of the film. That they would be visible throughout the picture's length if this length were materially decreased by an editor is a conclusion that must be, perforce, obvious.

In all other respects "Three Bad Men" is a film that will entertain all audiences and doubly so those whose favorite entertainment dish consists of westerns. The acting of the entire cast is splendid and the favorites represented in it are unusually numerous. George O'Brien and Olive Borden render a fine brace of performances in the roles of the lovers.

The photography is some of the best that the silver screen has ever reflected to darkened theatre. The locations are not the familiar western scenes of a hundred previous pictures. They are of the period and contribute heavily to the generous supply of atmosphere with which the picture is endowed.

The climax of the story, though theatrical, has a sustained thrill to it that it unusual. The three bad men guard the trail up a montain as hero and heroine escape from the villain and his horde to stake out a valuable claim. One by one the three bad men are dropped by the villain's gunmen. But the last of the trio, who has double cause to do combat with the villain, drops him in his tracks before he himself dies.

5,855 Feet

"The Great Deception"—First National

Ben Lyon and Aileen Pringle Head Strong Cast In a Somewhat Familiar Story of the Great War

War Melodrama

Reviewed by Epes W. Sargent

CAST:

Cyril Mansfield	Ben Lyon
Lois	Aileen Pringle
Rizzio	Basil Rathbone
Handy	Sam Hardy
Mrs. Mansfield	Charlotte Walker
Lady Jane	Amelia Summerville
Gen. Von Frankenhauser	Hubert Wilke
Von Markow	Lucian Prival
Burton	Lucius Henderson
Maxwell	Mark Gonzales

Based on novel "The Yellow Dove" by by George Gibbs.
Scenario by Paul Bern.
Directed by Howard Higgin.

COMING too late to be offered as a novelty, "The Great Deception" tells a story of another Briton who is suspected of being a German spy. But the familiar ingredients are spiced with big production material and served with extraordinary good cast, though Charlotte Walker and Amelia Summerville, both fine box office names not long ago, are seen in roles so small as to be negligible.

It is Cyril Mansfield, part German by birth and wholly German by education, who is suspected of being the German spy, though in reality he is merely pretending to give service to supply false information in return for whatever he can discover.

He is loved by Lois, an American girl, whose favor is sought by a second spy, also in the service of both countries, though he plays wherever he can make the most money.

Lois helps Cyril to escape to Germany with what she believes to be valuable secrets and is herself abducted by Cyril's rival and brought to headquarters in a U-boat. Innocently, she betrays Cyril and both are condemned to die, but they effect their escape and, after a thrilling chase through the air, come down back of the American lines. After the surgeons have done their best a chaplain is called in to complete the cure.

There is small suspense to the story because, even the denser patrons know perfectly well that Cyril would not be the hero were he a German spy, so the suspense arises largely through the question as to how he gets out of his troubles.

Effective use is made of anti-aircraft guns, aircraft detectors, airplanes and the like, and there is a fine battle in the clouds with close-ups of Miss Pringle handling a machine gun. The production is much in advance of the story.

Ben Lyon makes a likeable hero and has fine comedy support in Sam Hardy, as his mechanic; a hard-boiled egg from the Bowery. Miss Pringle has comparatively little to do as the American girl, but wears some stunning gowns. Hubert Wilke plays a German staff officer without making him a caricature, but Lucian Prival is there to offer the usual travesty on the usual German officer. Basil Rathbone is fully competent as the double-crossing secret service official. The rest are largely atmosphere.

The presentation is exciting, but in no way notable.

"The Hidden Way"

(Continued from page 545)

they concoct a money-making scheme by doctoring some spring water that flows on the property and how, in the end, the spring turns out to be valuable in reality, is the tensest sort of action on which is built the reformation of the crooked gentleman. The romantic element is well taken care of.

The producers gathered together a good cast to interpret the various important roles. Mary Carr is the mother and is wholly satisfactory. Tom Santschi, Arthur Rankin and Ned A. Sparks are the released convicts. Santschi and Rankin are very good in their serious roles while Sparks provides an effective and original line of comedy. Gloria Grey is the girl and Jane Thomas and Billie Jeans Phelps, a cute little girl, come in for some small share of the spotlight interest.

De Grasse and his scenarist have, as said, constructed their picture with evident skill, good taste and with a not too obvious eye on the box office. "The Hidden Way" is downright good product and should prove a splendid asset for Associated Exhibitors.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

"Newlyweds" Premiere In Chicago

"The Newlyweds and Their Their Baby,' two-reel comedy series being made by the Stern Brothers from George McManus cartoon strip of that name, will have its Chicago premiere soon in the McVickers Theatre. This big Balaban & Katz house has arranged to show as the first of the series "The Newlyweds and Their Neighbors" the two-reeler which recently had a successful two-weeks' run in the Capitol, New York City.

Trailers For Stern Comedies

Screen trailers are now available for Stern Brothers Comedies. Five have been made for the Buster Brown series, "The Newlyweds and Their Baby" series, the "Let George Do It" seseries, "The Excuse Maker" series and "What Happened to Jane" series.

"The Daffy Dill"

Edna Marion is appearing in her second leading lady character in Christie Comedies. She played the lead opposite Neal Burns in "The Daffy Dill," the first Educational-Christie of the 1926-27 season, and now she is scheduled to be Burns' lead in a later comedy of the series.

Gertrude Ederle Pictures

Pathe News No. 65 contains pictures of Gertrude Ederle, the first woman to swim the English Channel.

Alice Day and Eddie Quillan have many a charming scene together in the Mack Sennett two-reel comedy, "Her Actor Friend," for Pathe release.

How Hammons Presents Bruce Scenics

EARL W. HAMMONS

E. W. Hammons, president of Educational Pictures, presents the Robert C. Bruce Scenic Novelties to showmen of both classes, namely, those who have shown and are showing these pictures, and those who, until now, have not shown them, in an eight-page booklet that every theatre owner should have in his files, or on his desk.

Twenty-seven subjects are included in the twelve reels in this series, and one page of the booklet is devoted to a table setting forth the time length in minutes, at two speeds (80 and 90), so that the showman will be able to lay out his programme with exactness on the short features.

Music cues from the conservatory of James C. Bradford are set forth in two pages of the booklet, and presentation suggestions from the studios of Colby Harriman occupy more than two pages of the publication. The Bruce Scenics lend themselves to prologues, and the expert advice from Mr. Harriman will be most valuable.

Your exchange will furnish you with this necessary part of your booking paraphernalia.—C. E. H.

Ann Howe, New Screen Personality

Ann Howe, a new screen personality, selected by readers of the Los Angeles Examiner and the Hollywood Express, and introduced to millions of radio listeners throughout the United States, will be seen in the motion picture theatres shortly.

Miss Howe is being co-starred by Albion Productions, Inc., with Wally Van, famous screen director and comedy star, in a series of thirteen two-reel comedies which Mr. Van is writing and directing. The first three comedies are now in production in the Tec-Art Studios, New York City, and the remaining ten pictures will be produced on the West Coast.

Miss Howe, the new star, is a charming girl, with some stage experience. Her picture won for her from thousands submitted in the California contest, which closed March 24.

Radio broadcasting Stations KFI, the Los Angeles Examiner, and KNX, the Hollywood Express, were the first mediums through which Don Meany, motion picture producer, introduced the contest and later the new star. Mr. Meany has discussed Miss Howe with more than 70,000,000 radio listeners from twenty-eight big broadcasting stations, and early next month Miss Howe will talk over the radio and make personal appearances in theatres in Syracuse, Rochester and Buffalo, prior to returning to Hollywood to complete the remainder of her comedies. Miss Howe recently spoke over Station WMSG, New York City.

Mr. Meany was production manager and studio manager for the late Tom Ince, and handled the Colleen Moore-First National productions, for a long time. He will announce details of distribution shortly, it is expected.

O. Henry's "Merry Month of May"

Another of the popular series of O. Henry comedies, "The Merry Month of May," is being produced by Fox Films, under the direction of Thomas Buckingham and the supervision of George Marshall. That Fox Films intends to cast excellent players in the short subjects is evinced by the fact that Harold Goodwin and Gladys McConnell are playing the leads in this O. Henry offering.

Got Any Shoes For Mabel Normand?

Any of you ex-doughboys got a pair of old oversized trench shoes you could spare for a few weeks? If so, please communicate with Mabel Normand, at the Hal Roach Studios. Mabel needs them during the filming of her next Hal Roach comedy for Pathe, to go into production immediately, directed by Jerome Storm under the personal supervision of F. Richard Jones, Vice-President and Director General of the Hal Roach Studios.

Jimmy Adams in Serious Work

Jimmie Adams, who is starred in "Beauty a la Mud," his first comedy for Educational on the 1926-27 schedule, is in demand for comedy roles in feature length pictures. In addition to his Short Feature comedies, Jimmie has been playing a character in "Her Man of War," a feature with Jetta Goudal and Bill Boyd furnishing the comedy relief for the picture.

Back To Work

Vacation days are over at the Mack Sennett Studios in Hollywood, The Sennett troupe is busy making laughs while the sun shines, with four production units turning out comedies for release through Pathe Exchange, Inc.

Pangborn's First

Frank Pangborn's first picture for Educational will be a Mermaid Comedy, titled "The Jellyfish." Estelle Bradley is cast as his leading lady.

When little Jerry Madden appeared in the first Wm. Fox Animal Comedy he scored such a hit that he is being featured in future releases in this group.

KINOGRAMS

THE

Gertrude Ederle lands in Kingsdown, England, at 9.33 P.M., August 6.

PROOF

Trainer Burgess leads "Trudy" through cheering crowds.

IF YOU WANT *ALL* THE NEWS YOU'VE GOT TO HAVE KINOGRAMS

SCORES AGAIN!

With the Only Existing Pictures of the Landing in England of Gertrude Ederle After Her Epochal English Channel Swim.

WHEN this brave American girl stepped on the beach at Kingsdown at 9:33 P. M. on the night of August 6 the pitchy black darkness disappeared under the torchlights held by Kinograms cameramen, and, as welcoming arms of the cheering crowds stretched out to receive her, their cameras "ground" her triumphant arrival.

But for the courage and enterprise of Kinograms cameramen this history-making scene would have been lost forever.

The greatest exclusive News Reel Picture in screen history since Kinograms' scoop six years ago of the Transatlantic flight of the NC-4.

Educational Pictures
"THE SPICE OF THE PROGRAM"

The Only Complete Picture Story of the Ederle Channel Swim is in KINOGRAMS No. 5214

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

"Big Boy" becomes an Educational star with the release of "My Kid," his first Educational-Juvenile Comedy on the 1926-27 program. Charles Lamont's direction of "Big Boy" in this little feature has resulted in the production of the best Juvenile Comedy in many months.

Billy Dooley in "A Dippy Tar"

Production work has been completed on "A Dippy Tar," Billy Dooley's first comedy for Educational for the 1926-27 season. The picture, which was produced at the Christie Studio, was directed by William Watson. Dooley appears again as a sailor, but this time as a hungry one who serves as a hypnotic subject in hopes of obtaining a full square meal. Jack Duffy and Molly Malone are principals in the supporting cast.

Mable Normand in "One Hour Married"

Mabel Normand's new Hal Roach comedy, a hilarious opus, has now been titled. It is to be known as "One Hour Married," according to F. Richard Jones, vice-president and director-general of the Hal Roach Studios. Creighton Hale appears as her leading man, a "buddy" in the trenches, in this forthcoming Pathe release.

"Another Bottle, Doctor!"

"Another Bottle, Doctor!" ninth of the "Carrie of the Chorus" comedies produced by Max Fleischer for Red Seal release, was completed last week at Valhalla, New York. Dave Fleischer directed. The first of the series, to be released on September 1, is "Morning, Judge."

"Newlyweds" in 'Frisco Premiere

"Snookum's Tooth," the first two-reeler of "The Newlyweds and Their Baby" series, the comedies being made by Stern Brothers from the George McManus cartoons, will have its San Francisco premiere in the Imperial Theatre at an early date. This definitely established the comedy series as one of the outstanding short subjects on the market.

The Stern Brothers two-reeler will be featured on the program with "Men of Steel," and will stay in the Imperial for at least three weeks. Carol Nathan, "U" manager in San Francisco, reports that "The Newlyweds and Their Baby" is establishing unheard of records for advance bookings in that territory.

Peggy Shaw Goes On the Air

Peggy Shaw, star of "Carrie of the Chorus" comedies, produced by Max Fleischer for Red Seal release, made a most successful debut over the radio last Friday evening when she faced the "mike' for a radio interview. Michael Simmons, screen critic for Station WFBH conducted the ceremonies.

The chatter was lively and interesting, and about five hundred fan letters were received at the studio the next morning, asking for autographed photographs of the star. Miss Shaw's personality registered as quickly over the ether waves as it has done on the silver screen.

Pathe Program, Week of August 29

Alice Day in a Mack Sennett two-reeler, "Her Actor Friend," is a comedy highlight on the Pathe short feature program for the week of August 29th, which also includes "Fully Insured," a Hal Roach single-reel reissue with "Snub" Pollard; "A Knight Out," one of Aesop's Film Fables; Topics of the Day No. 35; Chapter 9 of the Patheserial "Snowed In"; Pathe Review No. 35 and issues 72 and 73 of Pathe News.

"Big Boy" is an Educational Star

"Big Boy," who has been featured in the Educational-Juvenile Comedies in the past season, becomes a real star in "My Kid," first Juvenile Comedy for 1926-27, and he succeeds as such with the ease and finish of a veteran many times his age. Production work on this picture, which is scheduled for early September release, has been completed and preview critics have described it a comedy masterpiece.

Julius Singer, Universal's Short Product Sales Manager, known to exhibitors throughout the United States as "The Man Who Laughs" (and also as a confirmed carnation addict) coaxes Ben Corbett and "Peewee" Holmes to let him ride armed and mounted into Universal City during the making of a "rough" picture.

Caryl Lincoln is one of the beautiful girls you will see in Christie Comedies, released by Educational.

Puts Prize Ring In Order

In order to have the ringside scene in "Uppercuts," the first Educational - Christie Comedy starring Jack Duffy, as realistic as possible, Phil Salvadore, a champion boxer of the Pacific Coast, was engaged to see that the ring and surroundings were arranged according to Hoyle. Salvadore also appears in the comedy as trainer to Kid Wagner, whose battle with Bill Irving and Jack Duffy provides much of the fun.

"Benson at Colford," In "U" Series

"Benson at Calford," first two-reeler in the series of college pictures to be released by Universal as Junior Jewels under the title "The Collegians," and which were written by Carl Leammle, Jr., arrived in New York from Universal City last week. The series has to do with the adventures of a young college student and athlete. The role is played by George Lewis.

"Sign Them Papers"

West Brothers, producers of "Winnie Winkle," "Izzie and Lizzie" and "Hairbreadth Harry," a trio of two-reel comedy series for Artclass release, have completed "Sign Them Papers," fifth Hairbreadth Harry production, directed by Edward I. Luddy. It will be released in November.

Ruth Taylor Has Lead

Ruth Taylor, the beautiful blonde Mack Sennett comedienne, has just been assigned the feminine lead opposite Johnny Burke in the latter's first starring vehicle for Pathe release.

Reviews of Little Pictures with a Big Punch

"Dummy Love"

(Educational—Two Reels)

Bobby Vernon gives his fastest comedy stuff to this Christie feature, and he is capably supported by Frances Lee, pictured here, and Thelma Daniels, with Jack Duffy riding along throughout with the star. It's the story of Bobby bending every effort to get a girl, Frances Lee, married, so that he can marry the girl of his choice, Miss Daniels. Bobby sets about kidnapping Miss Lee, and her uncle (Mr. Duffy) is equally anxious to see her married to the man he chooses for her. The finish is quite fast.—**Chas. E. Hastings.**

"A Knight Out"

(Pathe—One Reel)

ROMANTIC COSTUME pictures of chivalry are amusingly burlesqued in this Aesop Fable cartoon, which shows Henry the Cat rescuing his sweetheart, who has been kidnapped by a knight in armor. His trusty steed climbs a rope to the castle tower and there are several other laughable but utterly impossible feats. A thoroughly entertaining number.—**C. S. Sewell.**

"Screen Snapshots"

(C. B. C.—One Reel)

SCREEN SNAPSHOTS NO. 18 presents one of the last camera shots of the late Willard Louis, that splendid actor who succumbed last week to typhoid-pneumonia. Others shown are Al Jolson, in a golfing skit; Patsy Ruth Miller, Eva Novak, Ralph Lewis, Greta Garbo, Tom Mix and William Fox, Louise Fazenda and Monte Blue.—**Chas. E. Hastings.**

"Tiddly Winks"

(Universal—One Reel)

Arthur Lake, Isobel Milestone and Billy Engle make this a fairly worth-while comedy. Arthur calls on his girl, who lives in the suburbs. He misses the last car home and returns to the house, entering at the same time as a burglar. Amusing complications result.—**Peter Milne.**

Screen Snapshots

(C. B. C.—One Reel)

THIS ISSUE of Screen Snapshots presents Mr. and Mrs. Lowell Sherman (Pauline Garon); Billie Dove, George K. Arthur, his wife and baby; Bill Hart, Estelle Taylor, Ruth Roland, Tom Mix, Leatrice Joy, Charles Chaplin, Norma Shearer, Elinor Glyn, Paul Bern and Pauline Starke.—**Chas. E. Hastings.**

"Her Actor Friend"

(Pathe—Two Reels)

In a vehicle of similar type and surrounded by the same supporting cast, Alice Day in this Mack Sennett Comedy is seen as a boarding school girl who, with her chum and sweetheart slip away to see a former friend, now a successful and conceited stock actor. Alice squanders her father's money in a cabaret, gets in bad, and, as usual, is chastized. There is good youthful psychology in this number and several amusing situations. It is up to the series standard. Danny O'Shea, pictured here, is cast as the actor.—**C. S. Sewell.**

Screen Snapshots

(C. B. C.—One Reel)

JETTA GOUDAL, representing the West Coast contingent in the studios, presents a play house to orphan kiddies, in this number of Screen Snapshots. Other players shown are Dorothy Devore, Bill Franey, Charlie Ray, Roy D'Arcy, Irene Rich, Colleen Moore, Virginia Southern, Dorothy Sebastian, Monte Blue, Claire Windsor, Lew Cody and Lloyd Hamilton.—**Chas. E. Hastings.**

'Jane's Predicament'

(Universal—Two Reels)

THE FAMILIAR idea of a chap who has to be happily married to receive money from a rich relative is used in this comedy featuring Wanda Wiley supported by Earl Mack. Earl hurriedly marries Jane and she discovers that the furniture was bought on credit when the van takes it away. Uncle, however, comes to their rescue. Familiar slapstick with quite a number of laughs.—**C. S. Sewell.**

"Pathe Review 34"

(Pathe—One Reel)

VIEWS OF Tulane University at New Orleans in Pathecolor, another installment of the Roosevelt expedition into Chinese Turkestan and one of the best of the series taken by the "process camera" showing novel effects in recasting scrap book scenes and then hanging them from stills to moving pictures, make up this interesting number.—**C. S. Sewell.**

"Rustler By Proxy"

(Universal—Two Reels)

An ordinary story which shows off the riding of Fred Humes. The girl rustles her own horses that she may buy the pretty clothes her father denies her. She gets into an intricate situation and is in danger of domination by the villain until Fred comes to the rescue.—**Peter Milne.**

"Kiss Papa"

(Educational—Two Reels)

Lige Conley is the star of this Mermaid Comedy, produced by Jack White. Lige has excellent support in Estelle Bradley, Anita Garvin, shown in attached cut; Clem Beauchamp, Lou Archer and Otto Fries. In order for Lige to inherit a large estate, he must be happily married, and the couple must have a child. The fact is, Lige and his wife are at odds. Each is aware of the administrator calling to check up on the facts, so they get others to play the role of husband and wife, and use clever dwarfs for the kiddie roles. A cigar-smoking "baby" almost wrecks the thing, but in the end all ends well.—**Chas. E. Hastings.**

"Felix Misses His Swiss"

(Educational—Cartoon)

Pat Sullivan has put some interesting stuff in this reel. The Mouse Marauders are foiled in stealing cheese from a little store, so they decide to go to Switzerland, where Swiss cheese ought to be plentiful. Felix pursues them half way round the world, but the mice outwit the cat at odd moments. This is a fine example of the progressive sweep being made by cartoons.—**Chas. E. Hastings.**

"Here Comes Charlie"

(Educational—Two Reels)

This is a laughable Lloyd Hamilton comedy, written and directed by Norman Taurog, with a cast including Virginia Vance, Glen Cavender, George Davis, who is pictured here; Stanley Blystone and Florence Lee. The story has to do with a big department store, with Lloyd Hamilton doing a floorwalker role, and with many amusing scenes following upon an announcement of a special sale. Hamilton is devastated by the feminine onrush and fades out at the end in his usual "wreck" angle, with a floral "success" sign predominant.—**Chas. E. Hastings.**

"Lady of Lyons, N. Y."

(F. B. O.—Two Reels)

This is the first of the "Bill Grimm's Progress" comedy series and is largely introductory in character. It features a flirtation between Bill and Barbara (Jack Luden and Margaret Morris) that promises to bud into romance in others in the series, and an amusing burlesque prize fight which winds up the two reels. Al Cooke, pictured here, and Kit Guard furnish the comedy. It is a fairly amusing offering, the Witwer titles being at all times funnier than the action itself—**Peter Milne.**

It doesn't matter at all that the trade mark of Red Seal Pictures is covering up part of this message. Red Seal pictures have often covered up whole shows that otherwise might have gone kerflop - so why stop at a little mark when everybody is familiar with Red Seal has the snappiest product the new year that any company could boast. And besides, 22 fast moving exchanges are all set to handle the distribution. It's going to be a great year, boys!

RED SEAL PICTURES CORP.

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 81 (July and August, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Alice Be Good. 2 reels, Alice Day, Pathe Comedy, Review—August 7.
A-1 Society. 2 reels, Barbara Luddy, Fox Comedy, Review—July 10.
All's Swell That Ends Swell. 1 reel, Alberta Vaughn, F. B. O. "Fighting Hearts" Series, Review—August 14.
Along Came Auntie. 2 reels, Glenn Tryon, Pathe Hal Roach Comedy, Review—July 31.

B

Back Fire. 2 reels, Fatty Alexander, Fat Karr and Kewpie Ross, F. B. O. Fat Men Comedy, Review—August 21.
Ball and Bat. 1 reel, Pathe Grantland Rice Sportlight, Review—August 14.
Better Man, The. 4,703 ft., Richard Talmadge, Directed by Scott Dunlap, Film Booking Offices, Review—August 7.
Bigger Than Barnum's. 5,391 ft., Ralph Lewis. Directed by Ralph Ince, Film Booking Offices, Review—July 17.
Bill Grimm's Progress Series. 2 reels each, Jack Luden and Margaret Morris, F. B. O., Review—August 28.
Black and Blue Eyes. 2 reels, F. B. O. Standard Comedy, Review—July 17.
Bonanza Buckaroo, The. 4,460 ft., Buffalo Bill, Jr., Directed by Richard Thorpe, Associated Exhibitors, Review—August 21.
Born to the West. 6,043 ft., Based on novel by Zane Grey, Jack Holt, Directed by John Waters, Paramount, Review—July 10th.
Buster's Girl Friend. 2 reels, Universal Comedy Series, Review—July 10.
Buster's Heartbeats. 2 reels, Universal Buster Brown Comedy Series, Review—July 17.
Buster's Orphan Party. 2 reels, Universal Buster Brown Comedy Series, Review—August 14.

C

Call of the Klondike, The. 5,803 ft., Gaston Glass, Directed by Oscar Apfel, Rayart Picture, Review—August 21
Carnival Girl, The. 4,962 ft., Allan Forest, Directed by Cullen Tate, Associated Exhibitors, Review—Aug. 14.
Chase Yourself. 2 reels, Jimmie Adams, Educational Comedy, Review—July 10.
Chips of the Old Block. 1. reel, Educational Hodge-Podge, Review—August 14.
Chop Suey and Noodles. 1 reel, Pathe Paul Terry Cartoon, Review—July 24.
Clinging Vine, The. 6,400 ft., Based on play by Zelda Sears, Leatrice Joy, Directed by Paul Sloane, Producers Distributing Corp., Review—July 31.
College Boob, The. 5,340 ft., Lefty Flynn, Directed by Harry Garson, F. B. O., Review—August 21.
Cowboy Cop, The. 4,385 ft., Tom Tyler, Directed by Robert DeLacy, F. B. O., Review—August 7.
Crazy Like a Fox. 2 reels, Charley Chase, Pathe Comedy, Review—August 21.
Crowned Prince, The. 1 reel, Neely Edwards, Universal Comedy, Review—August 14.
Curiosities. 1 reel, Educational, Review—August 14.

D

Daffy Dill, The. 2 reels, Neal Burns, Educational Christie Comedy, Review—August 14.
Dancing Around the World. 743 ft., Fox Variety, Review—July 31.
Dangerous Dub, The. 4,472 ft., Buddy Roosevelt, Directed by Richard Thorpe, Associated Exhibitors, Review—July 31.
Dare Devil Daisy. 2 reels, Edna Marian, Universal Comedy, Review—July 17.
Dead Line, The. 5,000 ft., Bob Custer, Directed by Jack Nelson, F. B. O., Review—July 10.
Devil's Island. 6,300 feet, Pauline Frederick, Directed by Frank O'Connor, Chadwick, Review—June 28.
Dummy Love. 2 reels, Bobby Vernon, Educational Comedy, Review—August 28.
Dinky Doodle and the Little Orphan. 1 reel, F. B. O. Cartoon, Review—July 10.
Don Juan. 10,018 ft., Based on various legends, John Barrymore, Directed by Alan Crosland, Warner Brothers, Review—August 21.
Don't Be Dummy. 1 reel, Arthur Lake, Universal Comedy, Review—August 21.
Don't Shoot. 2 reels, Jack Mower, Universal Western, Review—August 21.
Do or Bust, 1 reel, Neely Edwards, Universal Blue Bird Comedy, Review—July 17.
Dough Boys. 1 reel, Pathe Paul Terry Cartoon, Review—August 21.
Duchess of Buffalo. 6,940 ft., Based on the play by Max Broody and Franz Martos, Constance Talmadge, Directed by Sidney Franklin, First National—Review—August 21.

E

Excess Baggage. 2 reels, Big Boy, Educational Juvenile Comedy, Review—July 31.

F

Family Picnic, The. 2 reels, Fox "Helen and Warren" Series, Review—July 10.
Family Upstairs, The. 5,971 ft., Based on play by Harry Delf, Virginia Valli. Directed by J. G. Blystone, Fox, Review—July 31.
Felix Misses His Swiss. 1 reel, Educational-Cartoon, Review—August 28.
Felix Rings the Ringer. 1 reel, Educational Cartoon, Review—July 17.
Felix Scoots Through Scotland. 1 reel, Educational Cartoon, Review—July 3.
Felix Seeks Solitude. 1 reel, Educational Cartoon, Review—August 7.
Fight to the Finish, A. 4,603 ft., William Fairbanks, Directed by Reeves Eason, Columbia Picture, Review—August 21.
Fig Leaves. 6,498 ft., George O'Brien, Directed by Howard Hawks, Fox, Review—July 17.
Fire Barrier, The. 2 reels, Jack Mower, Universal Western, Review—July 24.
Flame of the Argentine, The. 5,004 ft., Evelyn Brent, Directed by Eddie Dillon, F. B. O., Review—August 14.
Footloose Widows. 7,163 ft., Louise Fazenda, Directed by Roy Del Ruth, Warner Brothers, Review—July 3.

G

Gentle Cyclone, The. 4,825 ft., From "Peg Leg and the Kidnapper," a story by F. W. Buckley, Buck Jones, Directed by W. S. Van Dyke, Fox, Review—July 3.
Glory or Dollars. 1 reel, Pathe Sportlight. Review—July 3.
Great Deception, The. 5,855 feet, Ben Lyon. Based on George Gibb's novel, "The Yellow Dove," Directed by Howard Higgin, First National, Review—August 28.

H

Hair Cartoon. 1 reel, Red Seal Cartoon, Review—July 17.
Hair Cartoon. 1 reel, Red Seal Cartoon, Review—July 31.
Hanging Fires. 1 reel, Cliff Bowes, Educational Cameo Comedy, Review—July 24.
Hello Lafayette. 2 reels, Ernie Shields, Fox Imperial Comedy, Review—August 7.
Her Actor Friend. 2 reels, Alice Day, Pathe Comedy, Review—August 28.
Her Ben. 1 reel, Pathe Paul Terry Cartoon, Review—July 24.
Hitchin' Up. 2 reels, Walter Hiers, Educational Christie Comedy, Review—July 3.
Her Honor the Governor. 6,712 ft., Pauline Frederick, Directed by Chet Withey, F. B. O., Review—July 31.
Here Comes Charlie. 2 reels, Lloyd Hamilton, Educational Comedy, Review—August 28.
Hidden Way, The. 5,919 feet, Directed by Joseph DeGrasse, Associated Exhibitors, Review—August 28.
His Girl Friend. 2 reels, Edna Marian, Universal Comedy, Review—August 7.
Hodge Podge. 1 reel, Educational, Review—July 10.
Hold 'Er Sheriff. 1 reel, Cliff Bowes, Educational Cameo Comedy, Review—July 3.
Honest Injun. 2 reels, Johnny Arthur, Educational Comedy, Review—July 24.
Hubby's Quiet Little Game. 2 reels, Billy Bevan, Pathe Mack Sennett Comedy, Review—August 14.

I

It's All Over Now. 1 reel, Neely Edwards, Universal Comedy, Review—August 21.
It's the Old Army Game. 6,889 ft., W. C. Fields, Directed by Edward Sutherland, Paramount, Review—July 17.

J

Jade Cup. 4,656 ft., Evelyn Brent, Directed by Ewart Adamson, F. B. O., Review—July 3.
June's Predicament. 2 reels, Wanda Wiley, Universal Comedy, Review—August 28.
Jungle Sports. 1 reel, Pathe Paul Terry Cartoon, Review—July 17.

K

Keeping In Trim. 1 reel, Pathe Sportlight, Review—July 10.
Keeping 'Em Guessing. 1 reel, Red Seal, Review—August 7.
Kiss Papa. 2 reels, Lige Conley, Educational Comedy, Review—August 28.
Knight Out, A. 1 reel, Pathe-Aesop's Fable Cartoon, Review—August 28.

L

Land Boom, The. 1 reel, Pathe Cartoon, Review—July 3.
Last Ha-Ha, The. 1 reel, Pathe Paul Terry Fable, Review—August 14.
Lew Tyler's Wives. 6,757 ft., Based on novel by Wallace Irwin, Frank Mayo, Directed by Harley Knoles, Preferred Pictures, Review—July 10.
Lickpenny Lover, A. 2 reels, Hallam Cooley, Fox O. Henry Comedy, Review—July 24.
Little Warrior, The. 2 reels, Josie Sedgwick, Universal Western, Review—July 31.
Lone Wolf Returns, The. 5,750 ft., Based on novel by Louis Joseph Vance, Bert Lytell, Directed by Ralph Ince, Columbia Pictures, Review—July 31.
Lost at Sea. 6,400 ft., Suggested by Louis Joseph Vance's story, "Main Spring," Lowell Sherman, Directed by Louis J. Gasnier, Tiffany, Review—August 21.
Love Deputy, The. 2 reels, Edmund Cobb, Universal Western, Review—July 3.
Love's Labor Lost. 1 reel, Neely Edwards, Universal Comedy, Review—July 17.
Lovey Mary. 6,167 ft., Based on novel by Alice Hegan Rice, Bessie Love, Directed by King Baggot, Metro-Goldwyn-Mayer, Review—July 3.
Lumber Jacks. 750 ft., Fox Variety, Review—August 14.

M

Magician, The. 1 reel, F. B. O. Bray Cartoon, Review—July 31.
Man in the Saddle, The. 5,492 ft., Hoot Gibson, Directed by Lynn Reynolds, Universal, Review—July 17.
Mantrap. 6,077 ft., Based on novel by Sinclair Lewis, Ernest Torrence and Clara Bow, Directed by Victor Fleming, Paramount, Review—July 24.
Marriage Clause. 7,680 ft., Based on story, "Technic," by Dana Burnett, Francis X. Bushman, Directed by Lois Weber, Universal, Review—July 3.
Marvels of Motion. 1 reel, Red Seal Magazine, Review—August 14.
Masquerade Bandit, The. 4,919 ft., Tom Tyler, Directed by Bob DeLacey, F. B. O., Review—July 10.
Meet My Dog. 1 reel, Cliff Bowes and Virginia Vance, Educational Cameo Comedy, Review—July 3.
Meet the Prince. 5,908 ft., Based on magazine story, "The American Sex," by Frank R. Adams, Joseph Schildkraut, Directed by Joseph Henabery, Producers Distributing Corp., Review—July 3.
Men of the Night. 5,700 ft., Herbert Rawlinson, Directed by Al Rogell, Sterling Production, Review—July 24.
Men of Steel. 9,143 ft., Based on story, "United States Flavor," by R. G. Kirk, Milton Sills, Directed by George Archainbaud, First National, Review—July 24.
Merry Widower, The. 2 reels, Ethel Clayton, Pathe Hal Roach Comedy, Review—July 31.
Midnight Kiss, The. 5,025 ft., Based on play, "Pigs," by Anne Morrison and Patterson McNutt, Directed by Irving Cummings, Fox, Review—August 7.
Mighty Like a Moose. 2 reels, Charley Chase, Pathe Comedy, Review—July 17.

Mister Wife. 2 reels, Neal Burns, Educational Christie Comedy, Review—July 31.
Mixed Brides. 2 reels, Wanda Wiley, Universal Century Comedy, Review—August 14.
Mixed Doubles. 1 reel. Charles Puffy, Universal Comedy, Review—July 17.
More Pay, Less Work. 6,027 ft., Directed by Albert Ray, Fox, Review—July 10.
Motor Trouble. 2 reels, Charles King, Universal Stern Brothers Comedy, Review—July 17.
Move Along. 2 reels, Lloyd Hamilton, Educational Comedy, Review—August 7.
Mule's Disposition, The. 1 reel, Bray Unnatural History Comedy, Review—July 31.

N

No Man's Gold. 5,745 ft., Based on story, "Dead Man's Gold," by J. A. Dunn, Tom Mix, Directed by Lew Seiler, Fox, Review—August 14.

O

Old Black Joe. ½ reel, Red Seal Song Car-Tune, Review—July 17.
One Minute to Play. 7,430 feet, "Red" Grange. Directed by Sam Wood, F. B. O., Review—August 28.
Open House. 2 reels, Johnny Arthur, Educational Comedy, Review—August 28.
Opry House Tonight. 1 reel, Arthur Lake, Universal Comedy, Review—July 31.

P

Padlocked. 6,700 feet, Lois Moran, Based on novel by Rex Beach, Directed by Allan Dwan, Paramount, Review—August 28.
Palm Beach Girl, The. 6,918 ft., Story by Byron Morgan, based on play, "Please Help Emily," by H. M. Harwood, Bebe Daniels, Directed by Erle Kenton, Paramount, Review—July 3.
Papa's Mama. 1 reel, Arthur Lake, Universal Comedy, Review—July 10.
Pathe Review No. 27. 1 reel, Pathe, Review—July 17.
Pathe Review No. 28. 1 reel, Pathe, Review—July 10.
Pathe Review No. 29. 1 reel, Pathe, Review—July 31.
Pathe Review No. 30. 1 reel, Pathe Magazine, Review—July 24.
Pathe Review No. 24. 1 reel, Pathe Review—August 21.
Pathe Review No. 32. 1 reel, Pathe, Review—August 21.
Pathe Review 34. 1 reel, Pathe Magazine, Review—August 28.
Pep of the Lazy J. 2 reels, Edmund Cobb, Universal Western, Review—August 14.
Plumber's Life, A. 1 reel, Pathe Paul Terry Cartoon, Review—July 10.
Pirates Bold. 1 reel, Pathe Paul Terry Cartoon, Review—July 17.
Poker Faces. 7,808 ft., Laura LaPlante, Directed by Harry Pollard, Universal, Review—July 24.
Puppets. 7,468 ft., Based on play by Francis Lightner, Milton Sills, Directed by George Archainbaud, First National, Review—July 3.
Putting on Dog. 749 ft., Fox Variety, Review—August 7.

R

Reelview. 1 reel, Red Seal, Review—July 31.
Road to Mandalay, The. 6,551 ft., Lon Chaney, Directed by Tod Browning, Metro-Goldwyn-Mayer, Review—July 10.
Romance of a Million Dollars. 5,300 ft., Based on novel by Elizabeth Dejeans, Glenn Hunter, Directed by Tom Terris, Preferred, Review—August 7.
Runaway Express, The. 5,865 feet, Jack Daugherty, Directed by Edward Sedgwick, Universal, Review—August 28.
Rustler by Proxy. 2 reels, Fred Humes, Universal Western, Review—August 28.

S

Satan Town. 5,460 ft., Harry Carey, Directed by Edmund Mortimer, Pathe, Review—August 14.
Scarlet Letter, 9,000 ft., Lillian Gish, Directed by Victor Seastrom, Metro-Goldwyn-Mayer, Review—August 21.
School Daze 1 reel, Educational Cartoon. Review—July 24.
Scrambled Eggs. 1 reel, Pathe-Aesop's Fable Cartoon, Review—August 28.
Screen Snapshots. 1 reel, C. B. C., Review—July 10.
Screen Snapshots 16. 1 reel, C. B. C., Review—July 17.
Screen Snapshots 17. 1 reel, C. B. C., Review—August 14.
Sea Dog's Tale, A. 2 reels, Billy Bevan, Pathe Mack Sennett Comedy, Review—July 10.
Searchlight. 1 reel, Red Seal, Review—August 7.
Sea Wolf, The. 6,763 ft., Based on novel by Jack London, Ralph W. Ince, Directed by Ralph W. Ince, Producers Distributing Corp., Review—July 10.
Senor Daredevil. 6,326 ft., Ken Maynard, Directed by Al Rogell, First National, Review—July 10.
Shoot 'Em Up Kid. 2 reels, Fred Gilman, Universal Comedy, Review—August 21.
Shipwrecked. 5,865 ft., Based on play by Langdon McCormick, Seena Owen, Directed by Joseph Henabery, Producers Distributing Corp., Review—July 3.
Shivering Spooks. 2 reels, "Our Gang," Pathe Hal Roach Comedy, Review—August 21.
Smith's Baby. 2 reels, Baby Mary Ann Jackson, Pathe Comedy, Review—July 24.
Solid Gold. 2 reels, Lige Conley, Educational Jack White Comedy, Review—August 7.
Song Car-Tune. 1 reel, Red Seal Comedy, Review—August 7.
Songs of Italy. 1 reel, Peggy Shaw, Pathe, Review—July 24.
Songs of Spain. 1 reel, Peggy Shaw, Pathe Melody Series, Review—July 3.
Son of the Sheik, The. 6,685 ft., Based on story by E. M. Hull, Rudolph Valentino, Directed by George Fitzmaurice, United Artists, Review—August 7.
Speeding Venus, The. 5,560 ft., Based on story, "Behind the Wheel," by Welford Beaton, Priscilla Dean, Directed by Robert Thornby, Producers Distributors Corp., Review—July 24.
Squirrel Food. 1 reel, Cliff Bowes, Educational Comedy, August 7.
Sunny Side Up. 5,994 ft., Adapted from the novel, "Sunny Ducrow," by Henry St. John Cooper, Vera Reynolds, Directed by Donald Crisp, Producers Distributors Corp., Review—July 17.

T

Take the Air 1 reel, Paul Parrot, Pathe Hal Roach Comedy, Review—August 14.
Terror, The. 4,862 ft., Art Acord, Directed by Clifford Smith, Universal, Review—July 10.
There She Goes. 2 reels, Wanda Wiley, Universal Stern Bros. Comedy, Review—July 10.
Thirteenth Man, The. 1 reel, Charles Puffy, Universal Comedy, Review—July 24.
Three Bad Men. 8,000 feet, George O'Brien, Based on Herman Whitaker's novel, "Over the Border," Directed by John Ford, Fox, Review—August 28.
Thrilling Romance, A. 2 reels, Wanda Wiley, Universal Stern Bros. Comedy, Review—July 31.
Thundering Fleas, 2 reels, "Our Gang," Pathe
Tiddledy Winks. 1 reel, Arthur Lake, Universal Comedy, Review—August 28.
Comedy, Review—July 3.
Toot Toot. 1 reel, Red Seal Cartoon, Review—July 17.
Trapped. 2 reels, Fred Humes, Universal Western, Review—July 3.
Two-Gun Man, The. 5,139 ft., Fred Thomson, Directed by David Kirkland, F. B. O., Review—July 24.
Twisted Triggers. 4,470 ft., Directed by Richard Thorpe, Associated Exhibitors, Review—August 7.

U

Under Desert Skies. 2 reels, Fred Humes, Universal Comedy, Review—July 24.
Under Western Skies. 6,352 ft., Norman Kerry, Directed by Edward Sedgwick, Universal, Review—July 10.
Up and Wrong. 2 reels, Alberta Vaughan, F. B. O. Comedy, Review—July 17.

V

Vamping Babies. 2 reels, Lewis Sargent, F. B. O. Standard Comedy, Review—August 7.
Variety. 7,804 ft., Emil Jannings, Directed by E. A. Dupont, Paramount, Review—July 10.
Venus of Venice. 1 reel, Pathe Paul Terry Cartoon, Review—August 7.
Village Cut-Up, The. 1 reel, Mildred June, Universal Comedy, Review—July 24.

W

Wait a Bit. 2 reels, Earl Mack, Universal Century Comedy, Review—August 21.
Waltz Dream, The. 7,322 ft., Based on operetta by Oscar Straus, Directed by Ludwig Berger, Metro-Goldwyn-Mayer, Review—August 7.
Wedding Daze, The 2 reels, Fatty Alexander, F. B. O. Fat Men Comedy, Review—August 7.
When a Man's a Prince. 2 reels, Ben Turpin, Pathe Mack Sennett Comedy, Review—August 14.
When Do We Eat? 1 reel, Red Seal Novelty, Review—July 10.
When East Meets West. 2 reels, Pee Wee Holmes, Universal Mustang Comedy, Review—August 14.
When Sally's Irish Rose. 2 reels, Alberta Vaughn, F. B. O. "Fighting Hearts" Series, Review—July 24.
Who Hit Me? 2 reels, Al St. John, Pathe Jack White Comedy, Review—July 24.
Whole Town Is Talking, The. 6,662 ft., Edward Everett Horton, Directed by Edward Laemmle, Universal, Review—August 14.
Who's Next? 1 reel, Neely Edwards, Universal Comedy, Review—July 31.
Who's My Wife? 2 reels, Lige Conley, Educational Comedy, Review—July 10.
Wide Open Faces. 1 reel, Charles Puffy, Universal Comedy, Review—August 7.
Wild Horse Stampede, The. 4,776 ft., Jack Hoxie, Directed by Albert Rogell, Universal, Review—July 31.

Y

You Never Know Women. 6,074 ft., Florence Vidor, Directed by William Wellman, Paramount, Review—August 7.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

ALL OUT. (F. B. O. Fat Men Comedy). This is a good comedy. Got quite a few laughs and that's all we ask for. Tone and appeal, fair. Sunday, yes. Farmers in small town. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

BAR-C MYSTERY. (Pathe Serial). Star, Dorothy Philips. While this is not a very good serial it has its friends, who always come back for more. Tone, good. Sunday and special, no. Fair appeal. Farmers towns of 462. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

THE BIG GAME. (Universal Short Western). This is one of the funniest and best we have run. Enjoyed immensely by our audience. Two reels. A basketball game on horseback. Tone, okay. Suitable for any day. Not a special. All classes, town of 1,000. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

THE CHASE. (Educational Comedy). A fine hot weather picture as the two reels picture a chase on skis in the Swiss Alps. An out of the ordinary feature that caused a good deal of complimentary comment. A good addition to any program. Tone, fine. Sunday, yes. Appeal, strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Iowa.

COMMENCEMENT DAY. (Pathe "Our Gang" Comedy). Good, but Pathe has lots better "Gang" pictures. I always get a raise from the kids when the "Gang" is good, but not on this one. They were satisified but not demonstrative on this one. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

FELIX ON THE FARM. (Educational Cartoon). His antics please the young folks. We find them all good as fillers for us when we have a short feature. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MY STARS. (Educational Comedy). Star, Johnny Arthur. A good comedy. The best one we have had with this comedian so far and then there was Virginia Vance, who ought to send me a photo. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

A SALTY SAP. (Educational Comedy). Star, Billy Dooley. He sure proved himself to be the real dumbbell in this one. One look at him and you are sure of it. It is a good laughmaker. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SLEUTH. (F. B. O. Comedy). Star, Stan Laurel. A substitute and of all the silly acting on screen and off, this is it. No tone. Sunday and special, no. Poor appeal. Farmers town of 571. Admission 10-25, 15-30. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

SUNDOWN LIMITED. (Pathe Comedy). "Gang." Fine comedy, kids like it. Sunday, yes. Special, no. Appeal, ninety per cent. Mixed class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"The Mystic Oriental Fan"

A Poetic Presentation Theme Devised By Colby Harriman

A FEW weeks ago in this department we discussed the sources available for the selection of subject matter for presentation productions. The world of art and literature teems with ideas, a veritable storehouse awaiting the thoughtful producer who wants to reflect originality and most of all a production personality in the various stage creations he is offering.

As an example of such development we are offering a presentation suggestion this week which is based on a little descriptive poem by Mazie V. Caruthers, entitled, "Becalmed." This poem is only one of thousands which are available. We found this one in a secluded corner of a daily newspaper.

In handling the poem as part of the presentation it is suggested that a character may speak the lines, or they may be set to a musical accompaniment. If desired they may be flashed at intervals as given in the following routine either with slides or in film. These methods are optional with the producer as either treatment will prove effective.

THE ROUTINE

The scene opens with a moonlight treatment revealing a girl dressed in a dainty gown seated on a bench at left stage. She speaks the first part of the poem used as the theme,

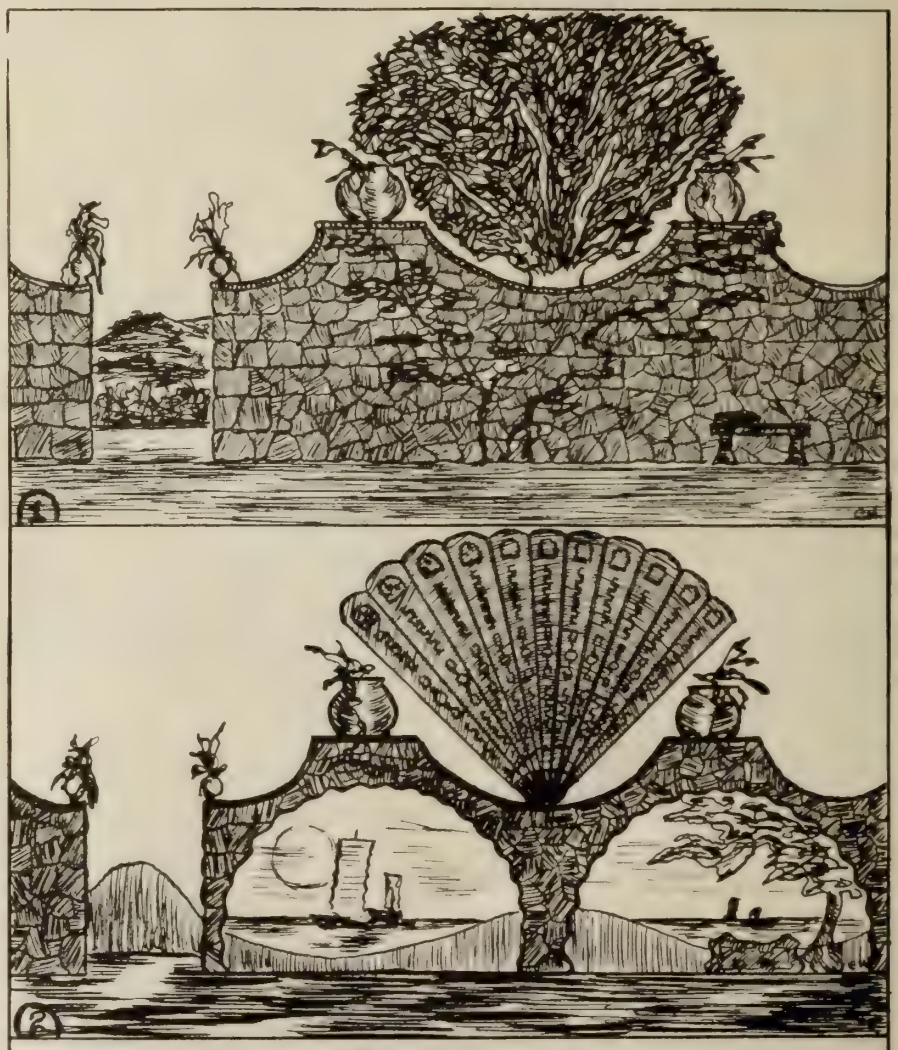
"In a seaman's chest from over the sea
My sandalwood fan was brought to me,
Who lived, hemmed in, where high hills be.
When life seems dull, I open it—
This lacquered box, made just to fit
A gift so rare and exquisite."

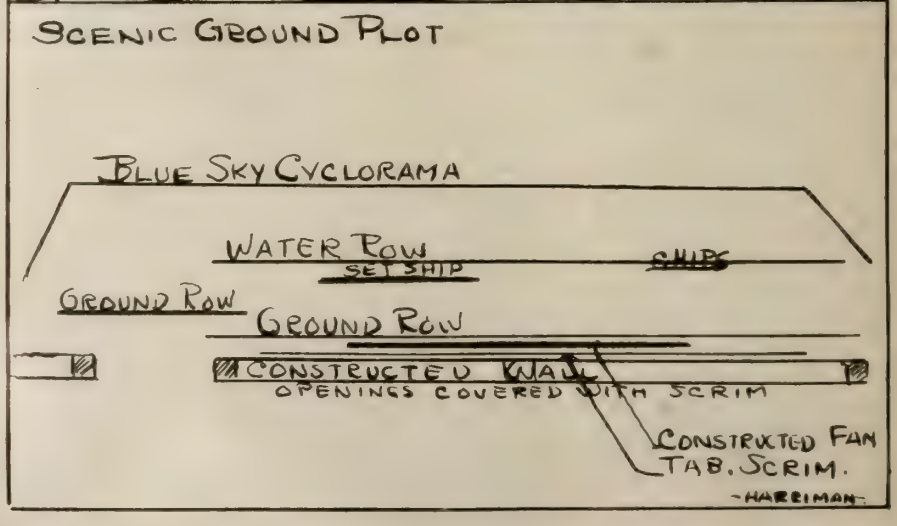
She takes the fan from a small box and pantomimes a moment with it in a semi-mystic manner. She rises from the bench and comes to center of the stage as she continues her narrative,

"Then drugged by its faint, elusive scent
Are my little cares and discontent,
While I drift with the spell of the Orient."

She turns towards the garden wall, she wields the fan as a magician swings his wand, and the scene slowly changes in the manner indicated in the accompanying sketch marked two. The large stone wall surrounding the conventional garden becomes two archways through which an Oriental garden on the edge of a wide lake is seen. The huge tree top becomes transformed into that of a large Chinese fan. The girl slowly crosses to right stage, and the action in the Oriental setting begins as the balance of the poem is spoken. The lines should be spaced so that they will not exceed the action of the routine.

"There's a temple bell in the dark that rings—
'Neath the moghra tree a lover sings
To the plaintive wail of zither strings.





The Vitaphone As a Presentation Feature

An Analysis By Colby Harriman

WE will admit that when we entered Warners Broadway Theatre to hear and see the work of Vitaphone that we were more or less skeptical. So many times, especially in this show business, we have been one of the many who fell for a new idea which had been super-publicized only to find that it was one of "those things." We are thankful that our faith has been partially restored. The Vitaphone was a positive revelation to us.

Our enthusiasm must not be mistaken as an impulsive burst of gratitude based on the fact that we were pleased with the performance. It is more than that. It is the sudden realization that here is some tangible medium which will completely revolutionize the motion picture program, eliminating many of the present objectionable features and give every theatre availing themselves of the benefits derived from a one hundred per cent. program balance.

Quoting from the brochure accompanying the program some pertinent statements will not be amiss as they are our sentiments exactly, "The Vitaphone will revolutionize the presentation of motion pictures in the largest metropolitan theatres as well as in the smallest theatres in the smallest towns. It will bring to audiences in every corner of the world the music of the greatest symphony orchestras and the vocal entertainment of the most popular stars of the operatic and theatrical fields. Its use is not confined, by any means, to the presentation of pictures. It will be available for use in legitimate theatres; and, in the educational, commercial and religious fields as well as the field of amusement.

"The invention will make it possible for every performance in a motion picture theatre to have a full orchestral accompaniment to the picture regardless of the size of the house. The apparatus, by means of which the combination of motion pictures and sound will be reproduced in theatres, is no more complicated, from the standpoint of operation, than an ordinary motion picture projector. No special skill or technique is required by the operator. If the film breaks there is no interference with the accuracy of synchronization. The sound register is not controlled by the film itself."

It is not for us to give a technical treatise on the mechanism of this marvellous device as that belongs to the department of one of our colleagues. It is our purpose to analyze the Vitaphone in the light of a presentation possibility.

Vitaphone solves the presentation problem for the theatre with the small stage.

It guarantees program balance, the elimination of mediocrity, and generally increases the standard of artistic stage features.

Add color and possibly stereoscopic treatment, and Vitaphone may dominate the presentation field.

SOLVES PRESENTATION PROBLEM

After we had critically reviewed the various numbers offered on the Vitaphone program we came to the conclusion that the cry for presentation features on the part of the exhibitor in the small theatre and in the theatre with the small stage, had already been answered.

There seems to be no logical reason aside from the preference of the personal equation why the Vitaphone is not the best form of presenting accompanying stage creations in the small theatre. There has been a concerted effort on the part of several producers including the writer to solve the problem of the small theatre whose demands for presentations are as paramount as those in the larger theatre. We have come up against the stone wall of physical impossibilities such as inadequate stage space, lack of sufficient rigging room, inefficient lighting equipment and similar other obstacles.

With a presentation or prologue production properly Vitaphonized the audiences will be favored with a production of far more value from an artistic and entertainment standpoint than if the producing forces battle to put over the idea in a limited area.

Do not misunderstand us in this statement just made. There are forms of presentations which are suitable and adaptable to the small stage and these will be produced as long as there is any motion picture business. We mean the larger form of presentation, the costly artist and the spectacle which is difficult to transport.

It will be sort of a presentation Utopia. No temperaments to contend with, no last minute changes, no failures or disappointments to appear. We could name other innumerable benefits to be derived, but the point we wish to emphasize is this—Vitaphone guarantees a certain artistic quality to its presentations which may be safely exploited by the exhibitor as the patrons are certain to be satisfied.

How many small theatres could afford to play the Philharmonic Orchestra, Giovanni Martinelli, Efrem Zimnalist, Harold Bauer, Marion Talley, Roy Smeck, Anna Case and Mischa Elman. The cost would be prohibitive to practically any theatre. But with the Vitaphone they are brought to the largest or the smallest theatre, appearing simultaneously in a hundred theatres, giving perfect performances.

PRESENTATION ADAPTATION

The adaptation of the presentation idea may be slightly premature but it is one which is destined to be given an equal consideration with the musical scoring of the featured pictures.

In its present state, The Vitaphone is a program surprise, but with its development and subsequent mechanical perfection there seems to be no end to the manner in which it may be used in recording and reflecting stage creations.

The present black and white print constantly reminds us that it is a picture but with the addition of a color treatment the illusion will be pronounced. If the stage lighting surrounding it is keyed and blended with the picture screen it will prove a startling thing. There is a way in which this can be done and when that is achieved the various presentations will be compelling units.

The stereoscopic or dimensional films are still in the process of development, but in time these features may be added, then the illusion will be all that can be desired, the effect of characters walking about on the stage in plastic relief against highly colored backgrounds, and speaking or singing in the same manner they would if actually present.

These are all suggestions for the laboratory but they are not improbable and it will only be a matter of time before genuine mechanical presentations will be booked in all of the theatres. We do not pose as a prophet but we have seen so many inventions become established elements in the theatre that we believe it would be a mark of non-intelligence to belittle or berate this new theatrical vehicle of pictorial and vocal expression.

POSSIBILITIES UNLIMITED

It will be interesting to experiment with the Vitaphoned orchestral numbers together with orchestral lighting. Take this example.

The appearance of a singer such as Giovanni Martinelli in his rendition of "Vesti la Giubba" from "I Pagliacci" appearing through plush drapes on the stage and singing this famous selection. This treatment would be one which would require a black background in the film and the apperature masked when necessary.

Personality of the artist is not lost in the reproduction. We have seen Roy Smeck, wizard of the strings, several times in various theatres, but none of his comedy or his magnetism was lost, in fact we liked his film introduction better, we could see his face, catch his expression, and "get everything."

Then in the field of the News Weekly the device holds unprecedented possibilities. The little interviews with national and international personaltiies, the recording of pageants, parades, festivals and all such features will not only prove of extreme entertainment value but a historical record of tremendous worth.

To us, the Vitaphone is one of the most feasible forces in the amusement world today to be regarded as a solution to the problems which have confronted us in our program make-ups. It will take a few years to bring the device into the perfected state which will permit us to solely use it in our theatres, but the time will come when the motion picture theatre will be one in fact as well as in name.

All of the wealth of artistry whether in the world of music, decoration, scenic creation, dance, painting, and dramatic expression finds a common ground upon which to meet, to blend and be presented to the great public of millions of discriminating men and women who not only have demanded but are entitled to the best we can give them.

From One Broadway Stage to Another

Mark Strand Theatre

GREATER MOVIE SEASON is inaugurated at this theatre by Joseph Plunket with an attractive surrounding program for his feature picture, Richard Barthelmess in "The Amateur Gentleman" (First National). The main unit feature is the Frolic, although there is a very good musical selection played in the overture spot by the orchestra.

"HERBERT HITS"

This is a potpourri of Victor Herbert favorites which was especially arranged by the late composer. The number was followed with a well-edited Topical Review and then came the Mark Strand Frolic with three numbers constituting it.

"IN THE PINK"

A very attractive presentation in two scenes. Miss Madeline MacGuigan, violiniste virtuoso, appeared at right in front of green gauze curtains hung in one. She was attired in a pink frock and gave an effective rendition of the theme song of the number—"The Beautiful Lady," by Caryll. She was followed by Pauline Miller, who appeared in a similar position at stage left. As Miss Miller's song reached its climax, the lights back of the gauze curtains were brought up and revealed the twelve members of the ballet all attired in billowy pink frocks in a pretty little ensemble waltz. A large oval cut drop was hung back of the gauze curtains and this served as a frame for the picturesque dancers. A dark fabric backing was hung in three. Mlle. Klemova and M. Daks were introduced in a short specialty dance and at the finale, both the singer and the violinist appeared at down right and left.

GENE AUSTIN

This Victor recording artist appeared in a specially arranged program of popular songs. He was not satisfactory owing to the confidential manner in which he presented his numbers. But the lad was given an attractive setting which compensated for the time he consumed.

A rich red silk fabric drop was hung in two. At center was a low black platform upon which a dark mahogany grand piano was placed. A specially constructed screen backing was used. This consisted for five double units with a tapering top, each unit pointed so that the entire top appeared as pennanted triangle. In each section a duo color scheme was used, one side being black and the other silver. It was a very attractive background and was out of the ordinary. It is this type of scenic design we are constantly asking for. The Mark Strand should have more of it.

"IN A GARDEN"

This unit was introduced in a song, "The Garden of My Heart," by Dorel, sung by Allan Prior. Mr. Prior, dressed in a sport coat and white trousers, appeared through the black plush curtains hung in one. His rendition of the song was very good and his reception when he appeared proved that his friends were many. As he concluded his song the curtains slowly opened and the full stage setting was revealed. It was a very simple set consisting of three set pieces, but highly effective.

At right and left was a balustrade supporting a huge stone painted garden vase. Vines and flowers were entwined and encrusted on the vase. At center was a large flower bed about twelve feet in diameter and six or eight feet high, of bowl-shaped design, covered with grass mats and studded with all colors in flowers. The foliage mound was crowned with a large bronze garden statue of a nude girl. As the scene was first introduced, the mounds slowly revolved, and then it was lifted upwards as the Six English Tivoli Girls stepped from beneath it and presented one of their clever Tiller routines. Gold lumnar ribbon was attached to the under rim of the mound and this fell in glistening streamers as the set piece was drawn midway.

The Tivoli Girls were followed by Crossley and Smith, two dancers, then the ballet entered for the finale, which brought back all of the dancers in the unit.

Colony Theatre

One of the prettiest fabric combinations we have seen in a long time was devised and staged by Jerry DeRosa at this theatre in connection with Lingerie Fashion Show, which dominated the program for two weeks.

The entire treatment was in metallines. The setting was arranged along conventional lines with an opening at center leading to a platform with steps leading up and off both sides. In the foreground were four large columns painted in a light marble, and various pedestals to match were placed about the stage upon which the models stood. The backing and the hangings were of various grades of metalline and metallic cloth and these were given a varigated lighting treatment so that the set carried an opalescent effect. The steps and platform were all covered with gilt and silver cloth. It was a very attractive set and an effective background for the maidens who paraded about the stage and out along a walk built over the orchestra pit rail, in all manner of feminine lingerie. There was not enough diversity in the routine as it dragged in spots when Norma Gallo was not on the stage, but there may be a reason, as the audience did not seem to be so interested in what the action was as it was in the models themselves.

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THIS LIST IS THE FIRST OF PRACTICAL SERVICE AIDS WE ARE OFFERING TO EXHIBITORS AND PRODUCERS.

"Mystic Oriental Fan"

(Continued from page 554)

When the sun is high, until daylight fades
I feast my eyes on rich brocades—
Through my fingers filter gems and jades.
Odors of spice come with the tide.
Curved wooden junks at anchor ride,
Their braided sails spliced at the side."

The action of the routine should follow the description of the poem. A song number, a plaintive love ballad of the Orient may be introduced as a temple dancer appears and dances to the strains of the melody. Then a procession of merchants and mandarins may be introduced with their slave girls adorned in glittering raiment and jewels which they are bringing from a distant market. The routine may be as pretentious as desired, even bordering on a spectacle. As it reaches its climax, the lights slowly dim and the original garden scene is restored as the girl recites the last verse of the poem—

"My sandalwood fan from over the sea
Like a magic galleon is to me,
Who must bide, becalmed, where green fields be."

She replaces the fan in the box as the lights slowly dim and the curtains close.

THE SETTING.

The stage setting is sketched in the accompanying plates marked one and two. The first one shows the garden with its stone wall and a large tree back of it. Ornate garden urns filled with flowers, various vines and flower pieces may be used to dress the set. The second plate indicates the second motif of the production with the Oriental treatment.

The accompanying scenic ground plot gives the various units required to construct the setting and the manner of placing them.

The scrimed openings in the garden wall may be backed with black cloth hung on a draw line, although this will not be necessary if particular attention is taken that no spill light highlights the back of the set during the opening and closing movements of the presentation.

The lighting treatment should be one of contrasts, following the subdued tones of a moonlight evening with shadows in the dominance with the highly colorful treatment in the Oriental setting, particular attention being given to highlighting with small spots the various important set pieces such as the tree and bench in the foreground, seen through the left archway and the boats riding on a placid lake as visualized through the right arch.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Will Brooklyn Crowd Into That Universal Atmospheric Theatre?

The Answer Is the Same to "Will Ducks Swim?"

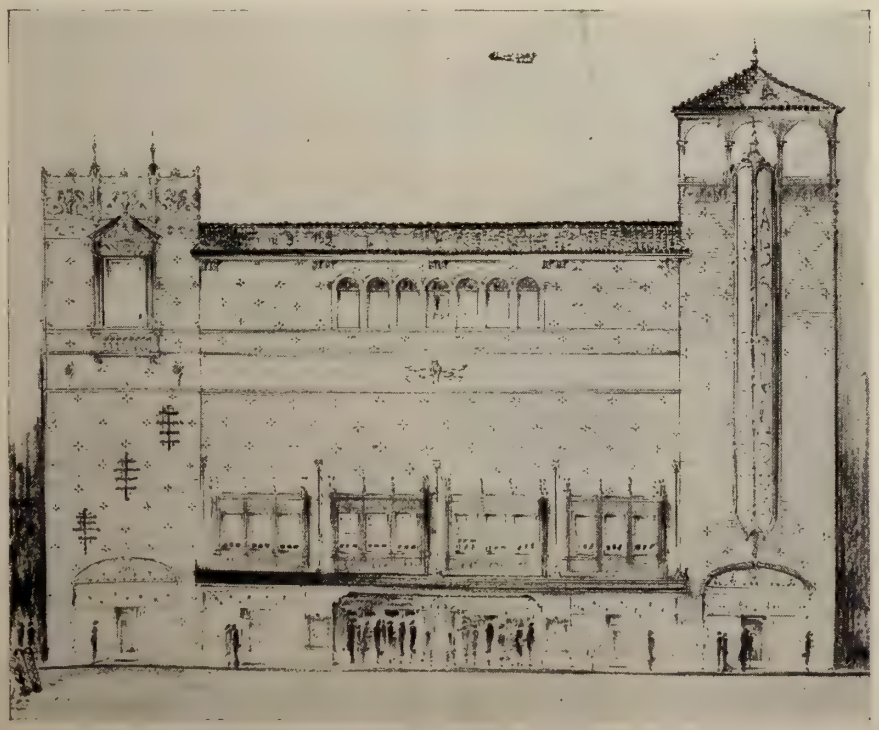
THE WAY AN ICEMAN loves the new electric refrigerators—that's how the present-day motion picture audience loves the old, stuffy, close-seated theatre. Universal's theatre department knows that and the theatres they plan have everything in equipment that will attract the patron and hold him like Babe Ruth hangs onto his homer record. And in the building which Universal is sponsoring at New Utrecht Avenue and 46th Street, in Brooklyn, New York, this fine equipment is to be backed up by something novel in this territory—an "atmospheric" theatre.

Construction on the first "atmospheric" motion picture theatre to be built in New York City started a few days ago when ground was broken at New Utrecht Avenue and 46th Street, Brooklyn, for the new million dollar Universal Theatre. This will be the finest surburban theatre in New York and will vie with the best Broadway houses. It will have a roof garden, an unusually spacious lobby and a change for landscape gardening in its interior such as few metropolitan theatres have.

The new photoplay palace is being projected by the Laemmle Building Corporation, a combination of several prominent Brooklyn real estate operators and the Universal Chain Theatrical Enterprises, a theatre holding corporation connected with the Universal Pictures Corporation. The officers of the building corporation are Oscar Fischbach, president; A. E. Fair, vice-president; Julius Steinberg, secretary; and Charles B. Paine, treasurer. The directors are, Fischbach, Fair, Steinberg, Dr. Leo Hermann and Helen E. Hughes. Fischbach is a leading produce operator in Brooklyn, and Dr. Hermann and Steinberg are prominent in building operations in that borough. Fair, Paine, and Miss Hughes are connected with the Universal interests.

The theatre will have a seating capacity of 3,500 seats and will be devoted mainly to the presentation of Universal pictures. It was designed by John Eberson, one of the leading motion pictures architects in America

(Continued on next page)



Architect's drawing of big New Universal Theatre in Brooklyn; John Eberson is the architect.

Fitzpatrick & McElroy Completing Third in Chicago

NOW Fitzpatrick & McElroy are completing their third million dollar theatre, apartment and office building in Chicago.

This latest achievement, the Highland Building, located at Ashland Avenue and 79th Street, a busy intersection of the fast growing South Side, is larger than the two previous buildings.

Erected at a cost of $1,750,000, the Highland Building contains a 2,500 seat theatre, which will be known as the Highland, seventeen stores, twenty-three apartments, a Chinese restaurant and commercial offices. Because of the experience of Fitzpatrick & McElroy in theatre construction and operation, the Highland combines the artistic with the practical and is modern in every detail. The theatre will have entrances on both Ashland and 79th Streets.

Kenneth S. Fitzpatrick and Blair McElroy, at present are managing officers of firms operating forty-five theatres located in Michigan, Illinois, Indiana and Wisconsin. In keeping with the policy of these men not to operate any theatre in Chicago—although they own several theatres buildings which have been rented to various theatre circuits—the Highland Theatre has been leased to the Ascher Brothers Circuit, and will be opened about the middle of May.

G. A. Peterson Adds New Cordell Theatre to Chain

WHEN he isn't too busy booking pictures for the Cozy or the Folly Theatre, of Hollis, Oklahoma, G. A. Peterson sends the sort of Straight From the Shoulder Reports that qualify him as a top notcher among Our Gang of tip senders.

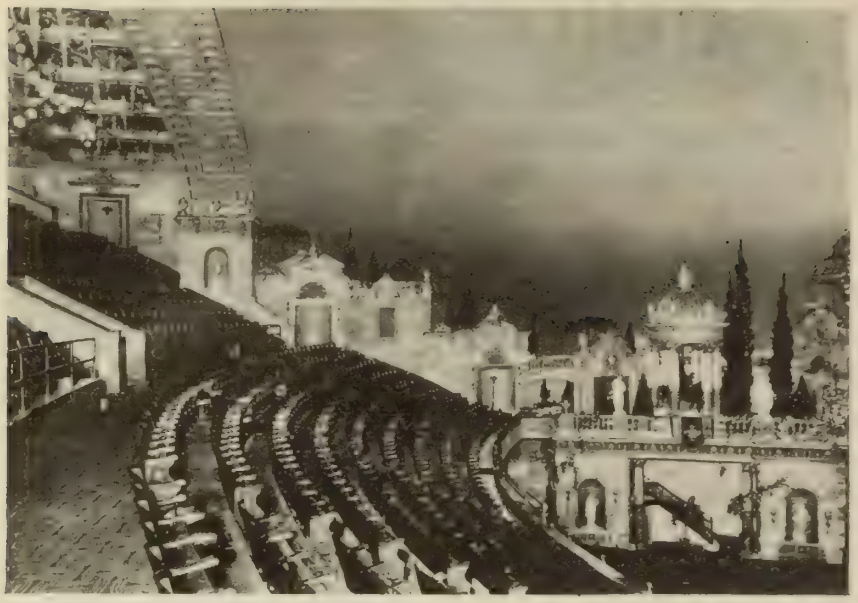
Now he informs us that he is adding still another theatre for which to book the latest and best in pictures—the Cordell, in the city of that name, in the same state that holds his other popular houses.

The Cordell will have five hundred of the finest opera chairs, a Reproduco Organ, Freeze-'Em Cooling System, and other equipment to match.

The projection room will be built and equipped on a par with this wise showman's other equipment investments, and will have the latest improved Power's 6 B with Morelight for the light source.

PHILADELPHIA, PA.—A. Margolis, who recently purchased Douglas Theatre, will renovate and reopen house in fall.

KANSAS CITY, MO.—Warwick Theatre, 3921 Main street, will remodel and enlarge building, to cost $200,000.



How Brooklyn's New Universal Theatre will look from the inside. The Universal Chain Enterprises anticipate that it will cost more than a million dollars. Equipment will equal the house in quality.

Universal Theatre

and whose development of the "atmospheric" type of theatre has introduced a new phase of theatre art.

The Universal Theatre in Brooklyn will be in the Italian Rose garden style. The interior will be constructed with ceiling and walls tinted to give a sky and horizon effect, and in front of the walls the Italian garden effects will be built in, actually, forming a silhouette against the sky and giving a perfect illusion of out-of-doors.

Eberson describes the projected theatre as follows:

"The two sides of the auditorium will not be symmetric in design. On one side there will be the dignified facade of an Italian palace; on the other side the Balustrade, the fountains and wall-gates of a hill-side green. All will be set under a moonlit sky with stars twinkling and with clouds rolling by, giving a perfect illusion.

"The garden walls, garden houses, and palatial facades will be executed in stone and embellished with the carvings and statuary typical of the Roman Gardens.

"The style of auditorium creates an atmosphere of utmost comfort. The foyers and lobbies of the theatre will be consistently treated in antique Italian style and an intricate lighting system will be used to give the side walls and the ceiling the effect of dignified age. The subdued lights gleaming from antique lanterns and torcheres make one forget the street outside, the city and its surroundings and places one back in the romantic times of the middle ages and into the Mediterranean country.

"It is hard to conceive the influence which such architectural and art crafts have on the patrons. The soothing influence of such surroundings on the mind aids in the proper reception of the entertainment offered and helps the illusion."

Improving Theatres

KANSAS CITY, MO.—Fleming Gilchrist Construction Company, New York Life Building, has contract to remodel one-story brick South Troost Theatre at 5705 Troost avenue, for M. M. Gleeson, 1103 East 57th street, to cost $35,000.

*KINGSTON, N. Y.—Frank Campbell has contract for alterations and rear addition 86 by 46 feet, semi-fireproof construction, for Keeney Theatre Company, to cost $60,000.

MARTINS FERRY, O.—Miller Brothers, 711 Thirty-fourth street, has contract for remodeling theatre on Fourth street for Henry Fenray Photoplay Company, to cost $20,000.

PHILADELPHIA, PA.—Naibach Contracting Company, 1261 North Twenty-sixth street, has contract for alterations to Frankford Theatre at 4715 Frankford avenue, for William Freihofer, Twentieth and Indiana avenue, to cost $120,000.

PHILADELPHIA, PA.—Stanley Company of America, 1916 Race street, contemplates making alterations to William Penn Theatre at Fairmount and Lancaster avenues.

OAK PARK, ILL.—Jacob Swartz has purchased Warrington Theatre building, and plans to remodel and enlarge same.

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SITUATIONS WANTED

FEATURE ORGANIST desires position September. Union, library experienced, sober, reliable, prefer six day position, good organ essential. Address, Organist, 130 Webster St., N. W., Apt. 6, Washington, D. C.

PROJECTIONIST—Electrician, German, 9 years' experience, well acquainted with every kind of M. P. requirement. Wants good and steady position. Will go anywhere. Box 391, Moving Picture World, New York City.

AT LIBERTY—Experienced vaudeville drummer and trumpet, joint or single. Young, single, reliable, east preferred. Faking leaders layoff. S. J., Moving Picture World, New York City.

MR. THEATRE OWNER—Manager-projectionist desires permanent position with reputable house. Six years' active work in town theatre. Now employed. Looking for something better. References. Ivan R. Cone, Box No. 74, Rushville, N. Y.

THEATRE MANAGER—Eastern Penna. or New Jersey. Seven years' experience, sober, reliable, in city or town. Manager, Box 601, Hamburg, Pa.

Those Brooklyn Brandt Boys Are Building Still Another

IT is announced that William and Harry Brandt have purchased from the Weingarten Construction Company, Herman Weingarten; President, the entire block front consisting of two hundred (200) feet on New Lots Avenue, one hundred and six (106) feet on Bradford Avenue, one hundred and five (105) feet on Wyona Street, which is being improved with a two thousand seat theatre, nine stores, and three business floors. The theatre will be called "The Biltmore."

Brandt Bros., will add this theatre to their rapidly growing circuit in Brooklyn which now consists of the Duffield, Carlton, Cumberland, Atlantic, National, Bunny, Parkside, and the Stratford, a new two thousand (2,000) seat theatre rapidly nearing completion at Sutter and Ralph Avenues.

Hertzfeld and Sweedler represented the Weingarten Construction Company in the transaction and Horace Marks represented the Brandt Bros.

The Brandt Bros., also have under contemplation a theatre seating three thousand and two hundred fifty (3,250) on Pitkin and Rockaway Avenues, the heart of the Brownsville Section of Brooklyn. This theatre will be patterned along the lines of the beautiful Chicago up-town theatres.

First Link in Randell Chain Will Be in Miami

HENRY P. RANDELL formerly of the staff of Famous Players announces the construction of the first link in his chain of Oriental Theatres throughout the state of Florida. This theatre to be known as the Egyptian Theatre will be built on Flagler Street in the heart of Miami where Mr. Randell has been active the last four years.

The architects and builders awarded the contracts are William P. Cave and Ivan G. Black of Miami, who have spent the last two years in Persia, Egypt and Morroco studying this particular type of construction so that it could be applied practically for theatre construction in Florida.

The cost of the building and equipment is estimated at $150,000. The theatre will contain every modern convenience known to the film world. Major Satz general representative is now in New York completing final arrangements.

*NEW YORK, N. Y.—M. Greenberg, care O. Goldschlag, 1482 Broadway, has awarded contract for brick and stone-trim theatre, to be located on Westchester avenue, to cost $200,000.

CANTON, O.—Robert H. Evans Construction Company, Canton Daily News Building, has contract for seven-story brick theatre and office building, to be erected at Fifth and Market streets, for Loew's Theatre Enterprises, 1540 Broadway, New York, to cost $1,500,000.

WARREN, R. I.—A. W. Merchant, Inc., Hospital Trust Building, Providence, R. I., has contract for brick addition to theatre for Lyrick & Whipple, Hospital Trust Building, Providence, to cost $150,000.

Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Justice and Fairness Important

A GREAT many old-school members of the I.A.T.S.E. and M.P.M.O. resent the editor of this department commenting in any way upon union affairs. "Who are you," they ask, "that you presume to tell us what we should do? It's none of your business. It's OUR business and you keep your nose out of it."

Which SOUNDS quite all right until we stop to subject it to a little analysis, whereupon it don't seem so certain that union affairs are "none of our business" but strictly the business of the union.

In the first place it is generally conceded by all except the young, that experience brings at least some degree of wisdom, except to the confirmed idiot or fool, neither of which any one has yet accused me of being, and this editor had a very active participation in union affairs from the year 1884, when he joined the Brotherhood of Locomotive Firemen, being almost immediately placed on the Grievance Committee, until about 1903, since which time he has been a close observer of union affairs, and at times active in them.

Surely, therefore, I do know at least something about labor organizations and their affairs.

As to my lack of right to criticise, or even to advise, and the statement that such things are no one's business except the unions, why that last is pure piffle, approaching the silliness. The union purports to and very largely does control the men connected with one highly important element in the motion picture industry. It purports to control them only insofar as has to do with their own individual and collective interests, but indirectly, and in some cases very directly too, this control has very largely to do with the RIGHTS of motion picture projectionists who are outside the union ONLY because, though in many cases more competent than many men inside, they cannot gain admittance, and with the grade of perfection and efficiency with which projection is accomplished.

It therefore is, I repeat, nonsensical to say that the course pursued in certain matters by the I.A. as a whole, and by individual unions, is no one's business but their own. IT IS THE BUSINESS OF THE MOTION PICTURE INDUSTRY. It is the business of competent projectionists outside the organization. It is the business of every one connected with the motion picture industry, INCLUDING THIS DEPARTMENT AND ITS EDITOR.

However, though criticisms and advice offered by this department and its editor may be unwelcome to certain ones (And they are the very ones the criticisms and advice hits) and of course does not have to be accepted and followed, the same is always designed wholly and solely in the BEST INTERESTS OF ALL CONCERNED.

And with that prelude I propose to offer the I.A. a bit of advice, based upon many and flagrant abuses practiced by some unions in the matter of admitting new members. A case in point has just been brought to my attention in the South. I have referred it to Brother Canavan, International President, asking that it be investigated, and if the charges prove true, that such steps as may seem proper be taken.

And now here is the advice I offer: The policy of the I.A. is to permit the individual union to be the absolute authority in the matter of admitting new members, and while that may be quite right and proper, it is NOT RIGHT AND PROPER that it be used as an absolutely unrestricted right.

THERE CERTAINLY IS GREAT NEED FOR SOME SORT OF RULES BY WHICH UNIONS WILL BE OBLIGED TO ACT ON APPLICATIONS, AND EITHER ACCEPT THE APPLICANT INTO MEMBERSHIP WITHIN A REASONABLE TIME, OR THE APPLICATION BE REJECTED AND THE MONEY RETURNED WITHIN A REASONABLE TIME.

I have personally known of men being kept dangling around for as much as TWO YEARS, the union meanwhile in possession of from fifty to one hundred dollars of their money, and the man "up in the air" all that while, not able to take a position as projectionist, gradually dropping behind in knowledge and skill, and finally becoming thoroughly and completely disgusted. I have and do know of BITTER ENEMIES unions have made by that sort of OUTRAGE.

Now, mark you well, I am NOT SAYING THAT ALL UNIONS DO BUSINESS IN ANY SUCH OUTLANDISH FASHION. Only a small minority do so, but that minority does exist, and it should be controlled and disciplined. Unions are presumed to be founded upon right and JUSTICE. They cannot afford to either do or permit to be done such things as this.

"Only a very few such cases?"

Well, relatively speaking that may be true, but I have, in the past five years, had, I think, as many as a hundred more or less flagrant cases of the sort named brought to my attention, and it is reasonable to presume that only a relatively few of the whole number reach me. The one I just referred to the International President was from a man who had been kept dangling around for a long while. He had been treated in a manner devoid of any semblance of right and justice.

Gentlemen, the thing NEEDS ATTENTION. As it now is it stirs up needless animosity and hard feeling against the organization. REMEDY IT!

Bluebook School

Question No. 518—What, in your opinion, constitutes a fairly complete, well balanced outfit of tools for a projection room?

N.B. Don't just copy the list in the Bluebook, but give us YOUR ideas on the subject, remembering that I am NOT asking merely for the tools the projectionist himself should own, but the tools the projection room should be equipped with, though you might also tell us what ones of them the projectionist really ought to himself own.

Question No. 519—Is a good hand bellows an essential part of the equipment of every projection room?

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As to Rectifiers

H. B. McFARLING, Gem Theatre Company, Inc., Cairo, Ills., asks information concerning a rectifier which does not use a tube. Says he has heard there is one on the market.

Yes, there are several electrolytic rectifiers on the market. They have no tube, and work very well indeed as chargers for small batteries, but if there is any one with a rectifier of that sort which will work efficiently and well for motion picture work, I've never heard of it. That brand of equipment was tried out for motion picture work and discarded long ago.

If there is a no-tube rectifier which will work efficiently and well on say ten amperes or over, let its maker stand forth with proof of that fact.

Bluebook School Answers Nos. 508 and 509

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

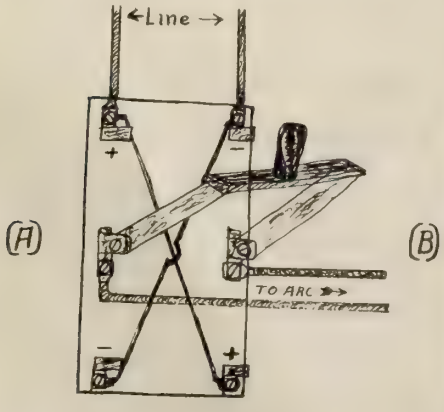
Question 508—Explain, both by description and by diagram, how a double pole, double throw switch may be wired to instantly change the polarity at the arc.

There were several really excellent drawings sent in. Men who made such drawings show their energy and interest in so doing, I wish I might print all of them, but it just can't be done.

The following, a surprisingly large list, "got by." Harry Dobson, Toronto, Ontario, (What's happened to the feet of all the rest of you Canucks, huh? Bennewitz has a new wife-yeah, but by now she ought to be willing to permitim to get back to normal, and take up the burden of life again, what? Then there is the Vancouver bunch— Has it dropped off the limb? Winnipeg woke up just once, I believe, and went back to sleep again. Calgaria, Edmonton, Montreal, Quebec and the rest—well, maybe there are lives wires there, but they seldom shock this department appreciably.) C. H. Hanover, Burlington, Iowa, E. Fergodo, Livermore, Calif., Chas. E. Curle, Chattanooga, Tenn., G. L. Doe, Chicago, Ills., John Doe, Chicago, Ills., Bill Doe, Chicago, Ills., Lester Van Buskirk, Midland, Mich., Frank Dudiak, Fairmont, W. Va., Allan Gengenbeck, New Orleans, La., Thomas D. O'Brien, Charleston, S. Carolina, Dick Ormsby and R. Prandel, Boston, Mass., George L. Ormsby, St. Louis, Mo., T. R. Guimond, Mobile, Ala., Stephen Banbroody, Halifax, Nova Scotia.

It is very hard to select the best answer, because so many of them are good. After scratching my head a while, killing a mosquito and trying to swat a fly which bothered me, I concluded to use the text of brother Dobson's answer, and the drawing of brother Curle.

Curle remarks that whereas A, the Bluebook cut I copied, will work alright, still it might not always be practicable to use it,



and anyhow B would make a better looking job—in which latter he is maybe right.

Curle's answer was correct, but Dobson's is better for publication. Dobson says:

Not a few small town power plants have a bad penchant (My word. I wouldn't wish it on unsuspecting Dobson, who really said "bad habits."—Ed.) for polarity changes on their lines when the dynamos are changed. Also some types of motor generator sets, mostly old types, be it remarked, will change polarity when first started for the day's run.

The most convenient method of side stepping trouble when this happens, is to mount a substantial D. P. D. T. knife switch ,if proper capacity of course, in a convenient place. If it is the power lines which change polarity, connect the switch AHEAD of your own motor generator, or what ever it is you use. If your own M-G set is the seat of the trouble, then connect the switch between that and the projector light sources.

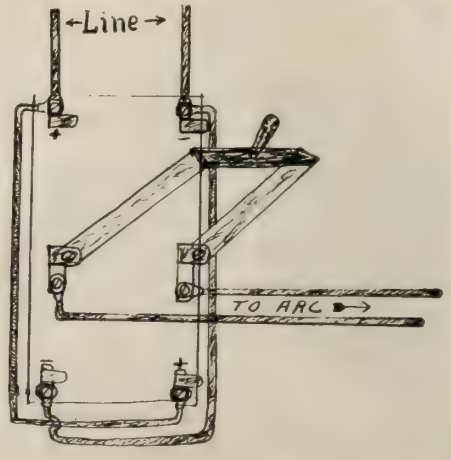
In connecting the switch, connect the supply circuit to the terminals at one end of the switch (Dobson skidded there. He said to "top" terminals, whereas it would be a tactical error to mount the switch in such position that either end would be "up," since the blades then might fall, by gravity, into closed position at the lower contacts. What's that? Ought not to be that loose? Yeah, that's right too, BUT——! Ed.) and the light sources to the center terminals. Next connect the right hand terminal of one end to the left hand terminal of the other end, and the left hand terminal of one end to the right hand terminal of the other end, and that's that, as per accompanying sketch. These connecting wires must be properly insulated, covered with "Loom," and there ends fitted with soldered lugs.

With such a connection should the polarity change, it is only necessary to throw the switch over to correct matters.

Very good, brother Dobson—only don't mount any D. T. switches that way (I know y' really wouldn't but it's my chance to take a poke at you) or I'll have to interview y' out in the Hon. Woodshed.

Question No. 509—Explain, and show by diagram how to double throw, double pole switches (D. T. D. P.) may be used to instantly substitute one set of fuses for another set; also tell us where YOU would locate such a switch.

This is all balled up. In the first place the number should, of course, be 509, and



not 609. In the second place the question should read: Explain and show by diagram how a double pole double throw switch may be wired so as to substitute one set of fuses for another merely by throwing the switch "over."

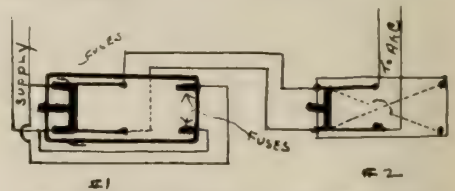
I guess the error probably was my own, but if so I don't know how I ever made such a dumbbell, perfectly stupid error. I apologize to those who took the question in good faith, probably thinking it was in the nature of a "catch," and to all others as well.

Brother Hanover and G. L. Doe made essentially the same identical answer. Several, including Fergodo, Bill Doe, O'Brien, Dudiak and others questioned the wisdom of such a fool stunt, and Dobson ignored it and just used the right one-switch method without comment.

In substance Hanover and Doe say:

Of course it would be quite possible to use two D. P. D. T. switches to charge fuses, but why do so when one switch would serve much better. I think our Editor must surely have skidded badly when he asked this question, or else he just wanted to see what we would do about it. I shall presume it to be the latter, and answer that it is quite simple to use ONE double pole double throw switch, preferably with fuse contacts mounted on its base at both ends, to change fuses.

This is done by connecting the circuit carrying the projector arcs, or other light sources, to the center contacts, and the supply lines to BOTH ENDS, as per accompanying drawing.



The cut is the drawing sent with brother Fergodo's answer. It shows a clever connection of one D. P. D. T. switch for fuse changing, and one D. P. D. T. switch for polarity changing.

Where I would install such a switch would depend upon the local conditions. I think this part of the question is unanswerable, except to say it should be installed in the most convenient location possible, remembering that all switches must be inclosed in a metal cabinet—or at least that is the official requirement.

How Old Is Ann

JOHN C. TOMPSON, Chillocothe, Mo., is curious as to the editorial age. He says:

"I've been reading your writings for many years, and have often tried to imagine what you look like. Sent for one of your photos once, but was too late. They were all gone.

"Will you tell me two things? How old are you and when was the very first motion picture projector made"?

Well, Brother, if this particular editor doesn't meet up with a telephone pole or something equally substantial while making about fifty per, or yet the papsy lad or some other fatail ailment, when October XXV arrives this year, he will pass what somehow seems like a mile post of life, for he'll be sixty.

Gosh! There, the deadly secrut is out and

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the chickens will chase me no more. Oh, well, I'll maybe be attractive to th' hens, so that's that.

As to when the very first projector was made—well, I dunno! There is a dispute about that. Presuming that you mean a projector which projected to a screen, the one made by Thomas Armat, and perfected by Thomas Edison, is the first of which there seems to be a perfectly clear record. C. Francis Jenkins claims priority, but he worked with Armat, and Armat disputes his claim, as also does Edison, so back of the first Armat-Edison projector things get cloudy. That projector was put out in 1896. Mr. Edison invented the motion picture camera in 1889. He used the camera to protect pictures to a small screen, but there was insufficient light for life-sized projection. The Armat patent was No. 673,992, applied for Feb. 19, 1896. It was called the "Vitascope."

You will find all this, and much other data, together with pictures of many models of early projectors, in the Society of Motion Picture Engineers Transactions, No. twenty-two—Schnectady meeting, May, 1925.

Union Procedure

FROM the northwest comes this letter: "Please advise me as to whether or not a local union has the power to refuse a man his card after he has passed their examination and complied with all their rules and regulations.

I was informed, after doing all this, by the President of the local, "that I would be given a card as soon as there was a regular position open."

I am using this in the department because it is a matter concerning which I have had to answer several inquiries in the past.

Under I. A. laws a local union has absolute power concerning the matter of admitting new members. It may even refuse to admit a man holding a transfer card from another local.

Whether the action you describe represents right and justice would depend largely upon why it was done. If, for example, the local has every position within its control filled with its own members, but had no "extra" man, then it might deem it best to accept an application, examine the man and have him comply with all requirements of the local for membership, so that in case a position suddenly became vacant the man could be immediately "obligated" and take the position as a full edged union man.

But, comes the inquiry, why not just as well have him wait his turn as a member, just as well as a potential one?

Well, perhaps, for several reasons. Maybe they don't think any position will be open for some time and would feel more embarrassed with a member of the local out of work all that time, than if the man be not yet a member. In that case no real injustice is done, because the man would have to wait anyhow, but at least he should be told, positively, that the first position open WILL be his.

It also is possible that the local feels that perhaps the man really only seeks to join in order to use the card in another locality, and within the jurisdiction of another local, without working under the granting local at all. That stunt has been pulled many times in the past, and it is "not so good" from the union's viewpoint.

I think we may reasonably assume that a union would not do a thing like that without some reason which seemed right and just to them. I also think that a union certainly ought to be sure that any such action really is based in right and justice, because it is bad to create hard feeling in the prospective member in any event, and doubly bad if the suspicion of being badly dealt with be well founded.

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	Kind of Picture	Review	Feet
		1925	
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug 1..	3,000
		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24..	5,465
The Highbinders (W. T. Tilden)	Melodrama	May 8..	5,486
The Big Show (Lowell)	Circus drama	May 15..	5,385
Galloping Cowboy (B. Cody)	Western	May 22..	4,639
Earth Woman (Mary Alden)	Drama	May 29..	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5..	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31..	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7..	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14..	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21..	4,460

CHADWICK PICTURES CORP.

		1925	
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31..	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama		5,500
Fight to the Finish (W. Fairbanks)	Comedy drama	Aug. 21..	4,603

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1925	
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)	Comedy	Feb. 27..	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27..	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27..	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27..	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10..	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24..	1,000
Lest We Forget	Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1..	1,000
Broken China (Vernon)	Christie comedy	May 8..	2,000
Felix Misses the Cue	Sullivan cartoon	May 8..	1,000
The Vision	Technicolor drama	May 15..	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22..	2,000
Shore Shy (Dooley)	Christie comedy	May 22..	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22..	1,000
Gimme Strength (Adams)	Christie comedy	May 29..	2,000
Neptune's Domain	Hodge-Podge	June 5..	1,000
Going Crazy (Conley)	Mermaid comedy	June 5..	2,000
Felix Braves the Briny	Sullivan cartoon	June 12..	1,000
His Private Life	Lupino Lane comedy	June 12..	2,000
Tin Ghost (Conley)	Mermaid comedy	June 12..	2,000
Hodge-Podge	Lyman Howe subject	June 19..	1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19..	1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19..	2,000
Bear Cats	Juvenile comedy	June 26..	2,000
Till We Eat Again (Vernon)	Christie comedy	June 26..	2,000
Fresh Faces (Hiers)	Hiers' comedy	June 26..	2,000
Nothing Matters (Hamilton)	Comedy	June 26..	2,000
Creeps	Mermaid comedy	June 26..	2,000
Felix in Tale of Two Kitties	Sullivan cartoon	June 26..	1,000
Hold 'Er, Sheriff (Bowes)	Cameo comedy	July 3..	1,000
Hitchin' Up (Hiers)	Hiers comedy	July 3	2,000
Felix Scoots Through Scotland	Sullivan cartoon	July 3..	1,000
Meet My Dog (Bowes-Virg. Vance)	Cameo comedy	July 3..	1,000
Hodge Podge	Lyman Howe mag.	July 10..	1,000
Chase Yourself (Adams)	Comedy	July 10..	2,000
Who's My Wife	Jack White prod.	July 10..	2,000
Felix Rings the Ringer	Sullivan cartoon	July 17..	1,000
School Daze	Sullivan cartoon	July 24..	1,000
Hanging Fires (Bowes)	Comedy	July 24..	1,000
Honest Injun (Arthur)	Comedy	July 24..	2,000
Who Hit Me? (St. John)	Comedy	July 24..	2,000
Mister Wife (Burns)	Christie comedy	July 31..	2,000
Excess Baggage (Big Boy)	Juvenile comedy	July 31..	2,000
Solid Gold	Jack White comedy	Aug. 7..	2,000
Squirrel Food (Bowes)	Comedy	Aug. 7..	1,000
Move Along	Lloyd Hamilton Com.	Aug. 7..	2,000
Curiosities	Sideshow folk	Aug. 14..	1,000
Daffy Dill (Burns)	Christie comedy	Aug. 14..	2,000
Chips of the Old Block	Hodge-Podge	Aug. 14..	1,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama		

FILM BOOKING OFFICES OF AMERICA

		1925	
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500

Five Facts for Fast Working Theatre Men

	Kind of Picture	Review	Feet
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27..	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27..	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6 ..	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13..	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20..	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27..	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3..	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3..	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10..	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17..	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24..	5,146
Fighting Boob (Bob Custer)	Western	May 1..	4,549
Wild To Go (Tom Tyler)	Western	May 8..	4,570
The Imposter (Brent)	Crook melodrama	May 15..	5,457
Ostrich's Plumes	Bray cartoon	May 15..	1,000
Wild West	Bray cartoon	May 22..	1,000
Isle of Retribution (L. Rich-Frazer)	Melodrama	May 29..	6,200
Pelican's Bill	Bray cartoon	May 29..	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5..	5,510
Smouldering Tires	Fighting Hearts	June 5..	2,000
Hands Across the Border (Thomson)	Action western	June 12..	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12..	1,000
Valley of Bravery (Custer)	War-western	June 19..	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19..	1,000
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26..	5,480
Lightning Slider	Fighting Hearts	June 26..	2,000
Three of a Kind	Standard comedy	June 26..	2,000
Cat's Whiskers	Bray cartoon	June 26..	1,000
Big Charade	Fighting Hearts	June 26..	2,000
Jade Cup (Brent)	Crook melodrama	July 3..	3,656
Dead Line (Bob Custer)	Western	July 10..	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10..	4,010
Dinky Doodle & Little Orphan	Bray cartoon	July 10..	1,000
Bigger Than Barnum's (star cast)	Melodrama	July 17..	5,391
Black and Blue Eyes	Comedy	July 17..	2,000
Up and Wooing	Fighting Hearts	July 17..	2,000
Two-Gun Man (Fred Thomson)	Western	July 24..	5,139
When Sally's Irish Rose	Fighting Hearts	July 24..	2,000
Her Honor, the Governor (Frederick)	Melodrama	July 31..	6,712
Magician	Bray Dinky-Doodle	July 31..	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31..	1,000
Better Man (R. Talmadge)	Stunt comedy	Aug. 7..	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7..	4,385
Wedding Daze (Alexander)	Comedy	Aug. 7..	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7..	2,000
Flame of the Argentine (Brent)	Melodrama	Aug. 14..	5,004
All's Swell That Ends Swell	Fighting Hearts	Aug. 14..	2,000
College Boob (Lefty Flynn)	Comedy drama	Aug. 21..	5,340
Back Fire (Fat trio)	Comedy	Aug. 21..	2,000

FIRST NATIONAL

		1925	
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25..	6,565
Chickie (Mackail)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,263
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (La Marr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec 12..	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6..	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13..	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20..	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27..	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17..	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1..	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8..	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15..	9,710
Wilderness Woman (Pringle)	Comedy	May 22..	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29..	7,322
Brown Derby (Johnny Hines)	Comedy	June 5..	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12..	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26..	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26..	6,540
Puppets (Sills)	Drama	July 3..	7,468
Senor Daredevil (Ken Maynard)	Western	July 10..	6,326
Men of Steel (Sills)	Melodrama	July 24..	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21..	6,940

FOX FILM CORP.

		1925	
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sept. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling for Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,264
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O. Henry Series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	750
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707
Pawnshop Politics	Imperial comedy	Feb. 27..	2,000
Moving Day	Helen and Warren	Mar. 6..	2,000
Drops from Heaven	Varieties	Mar. 6..	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13..	6,258
Woman of Letters	Helen and Warren	Mar. 13..	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20..	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27..	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April. 10..	5,994
From the Cabby's Seat	O. Henry comedy	April 10..	2,000
Sandy (Madge Bellamy)	Drama	April 17..	7,850
Two Lips in Holland (Marian)	Comedy	April 17..	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24..	6,950
A Polar Baron	Imperial comedy	April 24..	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1..	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8..	4,835
Too Many Relations	Helen and Warren	May 15..	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22..	5,685
Canary Island	Varieties	May 22..	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29..	5,912
Wild America	Varieties	May 29..	980
A Man Four-Square (Buck Jones)	Western	June 5..	4,744
A Social Triangle	O. Henry series	June 5..	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12..	4,962
Eight Cylinder Bull	Comedy	June 12..	2,000
Belgium Today	Varieties	June 19..	735
A Trip to Chinatown (Foxe)	Farce-comedy	June 26..	5,594
Rah! Rah! Heidelberg	Van Bibber comedy	June 26..	2,000
Mountains of the Law	Varieties	June 26..	895
Poland—A Nation Reborn	Varieties	June 26..	920
Gentle Cyclone (Buck Jones)	Action-comedy	July 3..	4,825
Swimming Instructor	Van Bibber	July 3..	2,000
Jerry the Giant	Kid and animals	July 3..	2,000
It's a Pipe (Georgie Harris)	Imperial comedy	July 3..	2,000
Complete Life	O. Henry comedy	July 3..	2,000
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10 ..	6,027
A-I. Society	Comedy	July 10..	2,000
Family Picnic	Comedy	July 10..	2,000
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17..	6,498
Lickpenny Lover	O. Henry series	July 24..	2,000
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31..	5,971
Dancing Around the World	Varieties	July 31..	743
Midnight Kiss	Comedy drama	Aug. 7..	5,025
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
No Man's Gold (Tom Mix)	Western	Aug. 14..	5,745
Lumber Jacks	Varieties	Aug. 14..	750
Overland Limited (McGregor Lake)	Railroad drama		6,028

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sept.	12..	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb	27	
La Boheme (Gilbert-Gish)	Famous opera	Mar.	13..	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb.	27..	6,239
Ibanez' "Torrent" (Cortez)	Drama	Mar.	20..	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr.	3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr.	10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May	1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May	15..	7,941
Money Talks (Moore-Windsor)	Farce comedy	May	22..	5,139
Paris (Chas. Ray)	Parisian drama	June	12..	5,580
Lovey Mary (Bessie Love)	Drama	July	3..	6,167
Road to Mandalay (Chaney)	Melodrama	July	10	6,551
Waltz Dream	Romantic comedy	Aug.	7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug.	21..	9,000

PARAMOUNT

			1925	
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,546
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
a Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire			
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb.	20..	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb.	27..	6,314
Moana	South Sea study	Feb.	27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar.	6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar.	13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar.	20..	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb.	6..	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar.	27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr.	3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr.	3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr.	10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr.	10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April	17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April	17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr.	24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May	1..	6,025
The Runaway (Clara Bow)	Melodrama	May	8..	6,218
Fascinating Youth (Juniors)	Drama	May	22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May	29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June	5..	5,109
Rainmaker (Collier, Jr.)	Drama	June	12..	6,055
Say It Again (Dix)	Travesty-farce	June	19..	5,577
Volcano (Daniels)	Thrill melodrama	June	12..	5,462
Good and Naughty (Pola Negri)	Society comedy	June	26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July	3..	6,918
Variety (Emil Jannings)	Drama	July	10..	7,804
Born to the West (Jack Holt)	Western	July	10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July	17..	6,889
Mantrap (Torrence-Bow)	Drama	July	24..	6,077
You Never Know Women (Vidor)	Drama	Aug.	7..	6,064

PATHE

			1925	
Closer than a Brother	Terry cartoon	Oct.	24..	1,000
A Punch in the Nose	Roach comedy	Oct.	25..	2,000
A Sweet Pickle	Sennett comedy	Oct.	24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct.	24..	2,000
Better Movies	Our Gang	Oct.	31..	2,000
Honor System	Terry cartoon	Oct.	31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov.	7..	2,000
Amundsen Polar Flight	Specialette	Nov.	7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov.	14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov.	21..	2,000
Great Open Spaces	Terry cartoon	Nov.	21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov.	21..	2,000
Take Your Time (Graves)	Sennett comedy	Nov.	28..	2,000
More Mice Than Brains	Terry cartoon	Nov.	21..	1,000
Laughing Ladies (star cast)	Comedy	Nov.	21..	2,000
A Day's Outing	Terry cartoon	Nov.	21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov.	28..	1,000
Walloping Wonders	Sportlight	Nov.	28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec.	5..	10 ep.
Bonehead Age	Terry cartoon	Nov.	28..	1,000
One Wild Ride	Our Gang Comedy	Dec.	5..	2,000
Hold Everything	Comedy	Dec.	5..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec.	5..	2,000
Window Dummy (Graves)	Sennett comedy	Dec.	12..	2,000
From Rags to Britches	Sennett travesty	Dec.	12..	2,000
Haunted House	Terry cartoon	Dec.	12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec.	12..	2,000
English Channel Swim	Terry cartoon	Dec.	19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec.	19..	1,000
Hotsy Totsy	Sennett comedy	Dec.	26..	2,000
Wild Cats of Paris	Comedy	Dec.	26..	2,000
			1926	
Gosh Darn Mortgage	Sennett comedy	Jan.	2..	2,000
Good Cheer	Our Gang	Jan.	9..	2,000
Wide Open Spaces	Sennett Comedy	Jan.	9..	2,000
Between Meals	Roach comedy	Jan.	9..	1,000
All Astride	Sportlight	Jan.	9..	1,000
Gold Push	Terry cartoon	Jan.	9..	1,000
Three Blind Mice	Terry cartoon	Jan.	9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan.	23..	2,000
What's the World Coming To?	C. Cook comedy	Jan.	16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan.	16..	2,000
Lighter Than Air	Terry cartoon	Jan.	16..	1,000
New Melody Series	Song series (13)	Jan.	23..	1,000
Charley, My Boy (Chase)	Comedy	Jan.	23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan.	30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan.	30..	2,000
Little Brown Jug	Terry cartoon	Jan.	30..	1,000
Long Pants (Tryon)	Comedy	Jan.	30..	2,000
A June Bride	Terry cartoon	Jan.	30..	1,000
The Uprising Generation	Sportlight	Jan.	30..	1,000
Soft Pedal (Parrott)	Comedy	Jan.	30..	1,000
Funnymooners (Graves)	Comedy	Feb.	6..	2,000
Strenuous Life	Sportlight	Feb.	6..	1,000
Windjammers	Terry cartoon	Feb.	6..	1,000
Your Husband's Past	Comedy	Feb.	6..	2,000
Casey of the Cost Guard	Action serial	Feb.	13..	10ep.
Buried Treasure	Our Gang Comedy	Feb.	20..	2,000
Wicked City	Terry Cartoon	Feb.	20..	2,000
Driftin' Thru (H. Carey)	Human interest westn	Feb.	27..	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb.	27..	2,000
Pay the Cashier (Parrott)	Comedy	Feb.	27..	1,000
Gooseland (Alice Day)	Sennett comedy	Mar.	6..	2,000
Mail Coach	Terry cartoon	Mar.	6..	1,000
Wandering Papas (C. Cook)	Hal Roach Comedy	Mar.	13..	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar.	13..	2,000
Spanish Love	Terry cartoon	Mar.	13..	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar.	13..	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar.	13..	2,000
Leaps and Bounds	Sportlight	Mar.	20..	1,000
Only Son (Parrott)	Hal Roach com.	Mar.	20..	1,000
Bar-C Mystery (all star)	Feature version	Mar.	27..	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar.	27..	2,000
Monkey Business	Our Gang comedy	Mar.	27..	2,000
Up in the Air	Terry cartoon	Mar.	27..	1,000
Fire Fighter	Terry cartoon	Mar.	27..	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar.	27..	2,000
Dixie Doodle	Sportlight	Mar.	27..	1,000
Seventh Bandit (Carey)	Western	Apr.	3..	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr.	3..	2,000
Fly Time	Terry cartoon	Apr.	3..	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr.	3..	2,000

Users Help Make This Chart More Useful

	Kind of Picture	Review.	Feet
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10..	2,000
Happy Hunting Grounds	Sportlight	Apr. 10..	1,000
Merry Blacksmith	Terry cartoon	Apr. 10..	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10..	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10..	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17..	
Hearts and Showers	Terry cartoon	Apr. 24..	1,000
The Inside Dope	Sportlight	Apr. 24..	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24..	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24..	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7..	2,000
Baby Clothes	Our Gang	May 1..	2,000
Farm Hands	Terry cartoon	May 1..	1,000
Rough and Ready Romeo	Terry cartoon	May 1..	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1..	2,000
Fight Night (star cast)	Sennett comedy	May 8..	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8..	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8..	2,000
Nervous Moments	Sportlight	May 15..	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15..	2,000
Don Key (star cast)	Hal Roach comedy	May 22..	2,000
An Alpine Flapper	Terry cartoon	May 22..	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22..	2,000
Liquid Dynamite	Terry cartoon	May 22..	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29..	2,000
Bumper Crop	Terry cartoon	May 29..	1,000
Planting Season	Sportlight	May 29..	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5..	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5..	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12..	2,000
Golf Bug (Parrott)	Comedy	June 12..	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12..	2,000
Songs of Central Europe	Song series	June 12..	1,000
R. P. M.	Sportlight	June 12..	1,000
Long Fliv the King (Chase)	Hal Roach comedy	June 19..	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19..	1,000
Snowed In (Allene Ray-W. Miller)	Serial (mystery)	June 26..	
Never too Old (Gillingwater)	Hal Roach comedy	June 26..	2,000
Big Retreat	Terry Cartoon	June 26..	1,000
Jacks-of-One-Trade	Sportlight	June 26..	1,000
Cow's Kimono (Tryon)	Hal Roach comedy	June 26..	2,000
Thundering Fleas	Our Gang	July 3..	2,000
Glory or Dollars	Sportlight	July 3..	1,000
Songs of Spain (Peggy Shaw)	Melody series	July 3..	1,000
Land Boom	Terry cartoon	July 3..	1,000
A Sea Dog's Tale (Bevan)	Mack Sennett comedy	July 10..	2,000
A Plumber's Life	Terry cartoon	July 10..	1,000
Keeping in Trim	Sportlight	July 10..	1,000
Mighty Like a Moose (Chase)	Comedy	July 17..	2,000
Pirates Bold	Terry cartoon	July 17..	1,000
Jungle Sports	Terry cartoon	July 17..	1,000
Chop Suey and Noodles	Terry cartoon	July 24..	1,000
Her Ben	Terry cartoon	July 24..	1,000
Smith's Baby	Sennett comedy	July 24..	2,000
Songs of Italy	Song series	July 24..	1,000
Along Came Auntie (Tryon)	Hal Roach comedy	July 31..	2,000
Merry Widower (E. Clayton)	Hal Roach comedy	July 31..	2,000
Venus of Venice	Terry cartoon	Aug. 7..	1,000
Alice Be Good (Day)	Comedy	Aug. 7..	2,000
When a Man's a Prince (Turpin)	Comedy	Aug. 14..	2,000
Last Ha-Ha	Terry cartoon	Aug. 14..	1,000
Hubby's Quiet Little Game	Sennett comedy	Aug. 14..	2,000
Ball and Bat	Sportlight	Aug. 14..	1,000
Crazy Like a Fox (Chase)	Comedy	Aug. 21..	2,000
Shivering Spooks	Our Gang Comedy	Aug. 21..	2,000
Dough Boys	Terry cartoon	Aug. 21..	1,000

PRODUCERS DISTRIBUTING CORP.

			1925
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..	4,841
Stop Flirting (all star)	Light comedy	June 27..	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..	5,917
Texas Trail (Carey)	Typical western	July 18..	4,720
Private Affairs (Hulette)	Character drama	Aug. 1..	6,182
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19..	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..	9,980
			1926
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20..	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20..	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10..	6,900
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRocque)	Underworld melodrama	May 1..	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8..	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24..	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15..	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8..	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22..	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29..	5,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5..	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12..	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19..	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26..	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26..	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3..	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3..	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10..	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17..	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24..	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31..	6,400

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27..	6228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080
Lew Tyler's Wives (Frank Mayo)	Drama	July 10..	6,757
Romance of a Million Dollars	Melodrama	Aug. 7..	5,300

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000
Lost At Sea (Gordon-Sherman-Novak)	Melodrama	Aug. 21.. 6,400

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,000
The Wild Girl	5,000
Pals	5,000
The Silent Witness	5,000

CINEMELODRAMA

Call in the Night	5,000
The Night Watch	5,000
The Hurricane	5,000
The Devil's Partner	5,000

UNITED ARTISTS

			1925
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..	10,157
			1926
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27..	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685

UNIVERSAL

			1926
Tune Up (Puffy)	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27..	2,000
Menace of the Alps	Special	Mar. 27..	1,000
The Set Up (Art Acord)	Western	Apr. 3..	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10..	....
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10..	2,000
Mountain Molly'O (J. Sedgwick)	Short western	Apr. 10..	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10..	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10..	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson)	Epic. drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17..	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17..	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17..	1,000
The Escape (Morrison)	Western-action	Apr. 24..	4,500
Help Wanted (Puffy)	Comedy	Apr. 24..	1,000
Desperate Dan	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24..	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1..	7,750
Too Many Babies	Comedy	May 1..	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2..	8,767
Looking for Trouble (Hoxie)	Western	May 8..	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8..	1,000
Fadeaway Foster	Mustang comedy	May 8..	2,000
Outside the Law (Chaney!Dean)	Crook melodrama	May 15..	8,000
Excuse Maker (Chas. King)	Comedy series	May 15..	....
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15..	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15..	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15..	2,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Painless Pain (Wiley)	Century comedy	May 22..	2,000
The Optimist (Puffy)	Bluebird comedy	May 22..	1,000
Playing the Swell (Wiley)	Century comedy	May 22..	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28..	5,820
Honeymooning with Ma (King)	Century comedy	May 29..	2,000
Emergency Man (Cobb)	Short western	May 29..	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29..	2,000
Rustler's Ranch (Acord)	Western	June 5..	5,230
Newlyweds and Their Baby	A series	June 5..	
Snookums' Tooth (Snookums)	Newlyweds	June 5..	2,000

As Accurate a Chart As We Can Make It

	Kind of Picture	Review	Feet
In Quarantine (Snookums)	Newlyweds	June 5..	2,000
Snookums' Buggy Ride	Newlyweds	June 5..	2,000
Love Thief (Norman Kerry)	Romantic drama	June 12..	6,822
Twin Sisters (Wanda Wiley)	Comedy	June 12..	2,000
Movie Madness (Edna Marian)	Comedy	June 12..	2,000
A Haunted Heiress (Marian)	Comedy	June 12..	2,000
Chasing Trouble (Morrison)	Action western	June 19..	4,304
Let George Do It	A series	June 19..	
Why, George!	Let George Do It	June 19..	2,000
George's in Love	Let George Do It	June 19..	2,000
George the Winner	Let George Do It	June 19..	2,000
Bucking the Truth (Morrison)	Action western	June 26..	4,305
Buster's Narrow Escape	Buster Brown series	June 26..	2,000
Wise or Unwise (Puffy)	Comedy	June 26..	1,000
Separated Sweethearts (Lake)	Bluebird comedy	June 26..	1,000
Let Loose	Mustang comedy	June 26..	2,000
Hearts for Rent (Lake)	Bluebird comedy	June 26..	1,000
Tin Bronc (Cobb)	Western	June 26..	2,000
Four-Square Steve (Cobb)	Western	June 26..	2,000
Buster Watch Tige	Buster Brown	June 26..	2,000
Frame Up (Hume)	Western	June 26..	2,000
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Love Deputy (E. Cobb)	Short western	July 3..	2,000
Trapped (Fred Humes)	Short western	July 3..	2,000
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
There She Goes (Wanda Wiley)	Comedy	July 10..	2,000
Buster's Girl Friend	Buster Brown series	July 10..	2,000
Papa's Mama (Arthur Lake)	Comedy	July 10..	1,000
Man in the Saddle (Gibson)	Western	July 17..	5,492
Buster's Heartbeats	Buster Brown	July 17..	2,000
Daredevil Daisy (Edna Marian)	Comedy	July 17..	2,000
Love's Labor Lost (Edwards)	Comedy	July 17..	1,000
Do or Bust (Edwards)	Comedy	July 17..	1,000
Motor Trouble (Chas. King)	Comedy	July 17..	2,000
Mixed Doubles (Puffy)	Comedy	July 17..	1,000
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Fire Barrier	Short western	July 24..	2,000
Village Cut-Up (Lake)	Comedy	July 24..	1,000
Under Desert Skies	Short western	July 24..	2,000
Thirteenth Man (Puffy)	Comedy	July 24..	1,000
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Op'ry House Tonight (Lake)	Comedy	July 31..	1,000
Who's Next? (Edwards)	Comedy	July 31..	1,000
Thrilling Romance (Wiley)	Comedy	July 31..	2,000
Little Warrior (Sedgwick)	Short western	July 31..	2,000
Wide Open Faces (Puffy)	Comedy	Aug. 7..	1,000
His Girl Friend (Edna Marian)	Comedy	Aug. 7..	2,000
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Mixed Brides (Wiley)	Comedy	Aug. 14..	2,000
When East Meets West	Mustang comedy	Aug. 14..	2,000
Pep of the Lazy J (Cobb)	Short western	Aug. 14..	2,000
Buster's Orphan Party	Buster Brown series	Aug. 14..	2,000
Don't Be a Dummy (Lake)	Comedy	Aug. 21..	1,000
It's All Over Now (Edwards)	Comedy	Aug. 21..	1,000
Shoot 'Em Up Kid (F. Gilman)	Com.-dr. western	Aug. 21..	2,000
Wait a Bit (Earl Mack)	Comedy	Aug. 21..	2,000
Don't Shoot (Mower)	Short western	Aug. 21..	2,000

VITAGRAPH

		1925	
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8..	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21..	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28..	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200
		1926	
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
On the Go (Buffalo Bill, Jr.)	Western		4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Yearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2—	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Allison)	Drama	Sep. 5..	5,952

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23..	6,706

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov. 7..	1,000
Real Charleston	Lesson novelty	April 24..	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15..	2,000
Wooden Shoes	"International"	May 8..	....

INDEPENDENT PICTURES CORP.

		1925	
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,564

RAYART

		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes)	Acton-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27..	5,255
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21..	5,803

RED SEAL

		1926	
Fish for Two	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20..	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6..	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20..	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20..	1,000
Marvels of Motion	Magazine	Apr. 3..	650
Song Cartune	Fleischer novelty	Apr. 3..	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10..	850
Hair Cartoon	Marcus cartoon	Apr. 10..	550
Hair Cartoon	Marcus cartoon	May 1..	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1..	750
Song Car-tune	"Trap, Boys are March'g"	May 8..	550
Sweet Adeline	Song Car-tune	June 5..	550
Hair Cartoon (Issue 8)	Marcus novelty	June 12..	850
When Do We Eat?	Novelty	July 10..	1,000
Old Black Joe	Song Car-tune	July 17..	500
Hair Cartoon	Marcus cartoon	July 17..	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17..	1,000
Hair Cartoons	Marcus cartoon	July 31..	1,000
Reelview (Issue E)	Pictorial	July 31..	1,000
Searchlight (Issue H)	Pictorial	Aug. 7..	1,000
Song Car-tune	Song series	Aug. 7..	1,000

SAVA FILMS, INC.

Jack Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

SHORT FILMS SYNDICATE

		1925	
Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

STERLING PICTURES CORP.

		1926	
Love Gamble (Lillian Rich)	Melodrama	July 24..	5,723
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723

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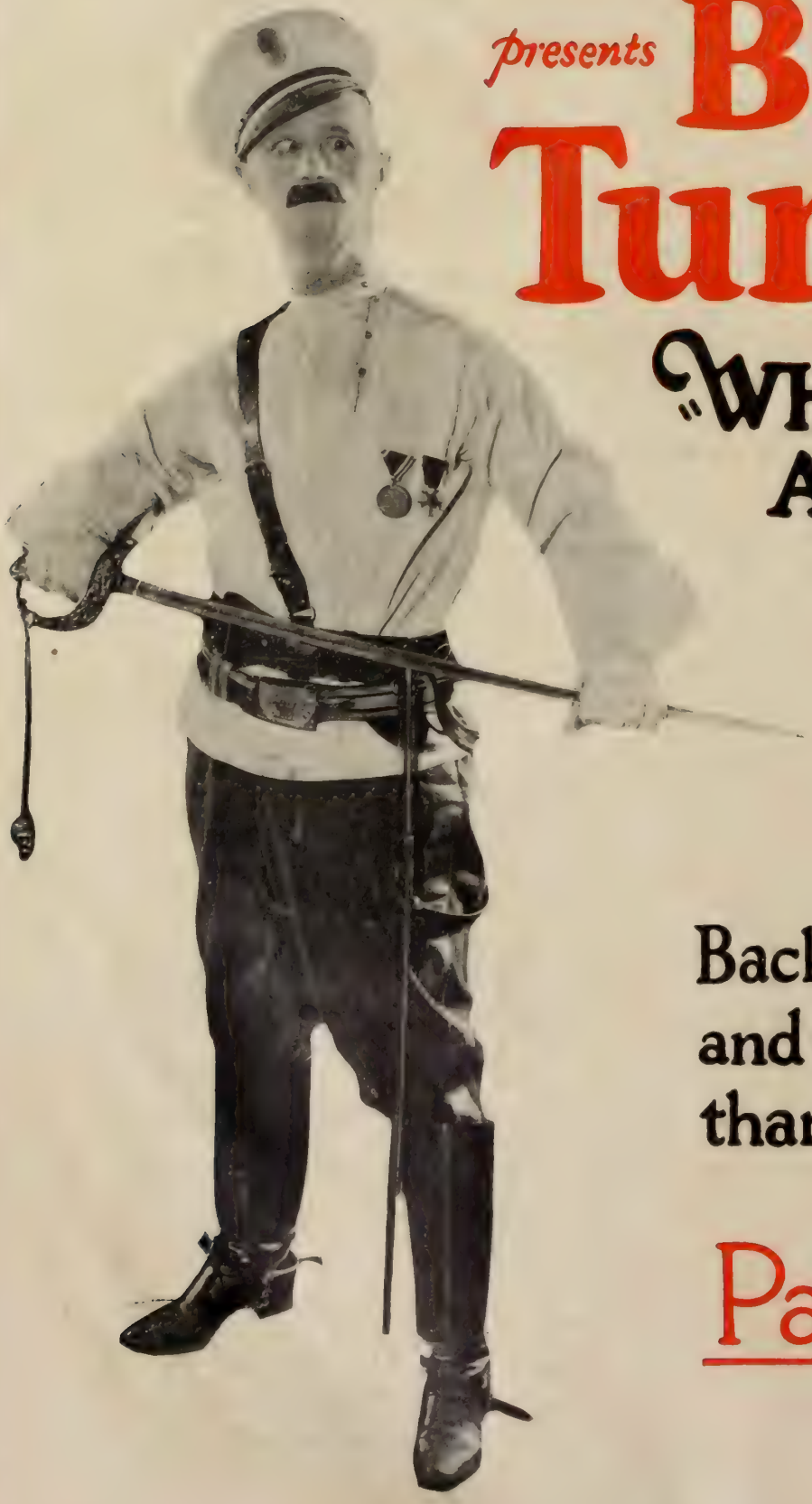

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